CRAFT HORIZONS

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Notes on the November Craft Horizons

IN PLACE of our Editorial this month we present a four-page pictorial digest of the Exhibition recently held at America House as a tribute to the United Nations. The Exhibition attracted immediate and widespread attention from the press and drew a great many visitors. Many of these stopped at the desk to express approval and their own staunch faith in our creed that Skilled Hands Around the World are working for Peace.

The jewelry makers among us will find a number of items in this issue of particular interest to them. Madeleine Turner, that fine craftswoman whose silver chains were selected by the Museum of Modern Art to be included in their recent Exhibition of modern handmade jewelry, gives readers of CRAFT HORIZONS her secret of success in crafts. To this, Leonard Rankin, one of the most expert all-round craftsmen we know, adds his admonition that craftsmanship is not of the hands alone; it is essentially a way of life.

From Elinor Graham, author of that delightful book *Maine Charm*, in which as you read, you seem to sniff the bayberry-spiced salty breezes of her native state, contributes a fascinating portrait study of two expert jewelers and teachers of the art working in a small town in Alabama. Long ago, the story goes, a shower of stars fell on Alabama. But here are two modern stars of the first magnitude now shining there.

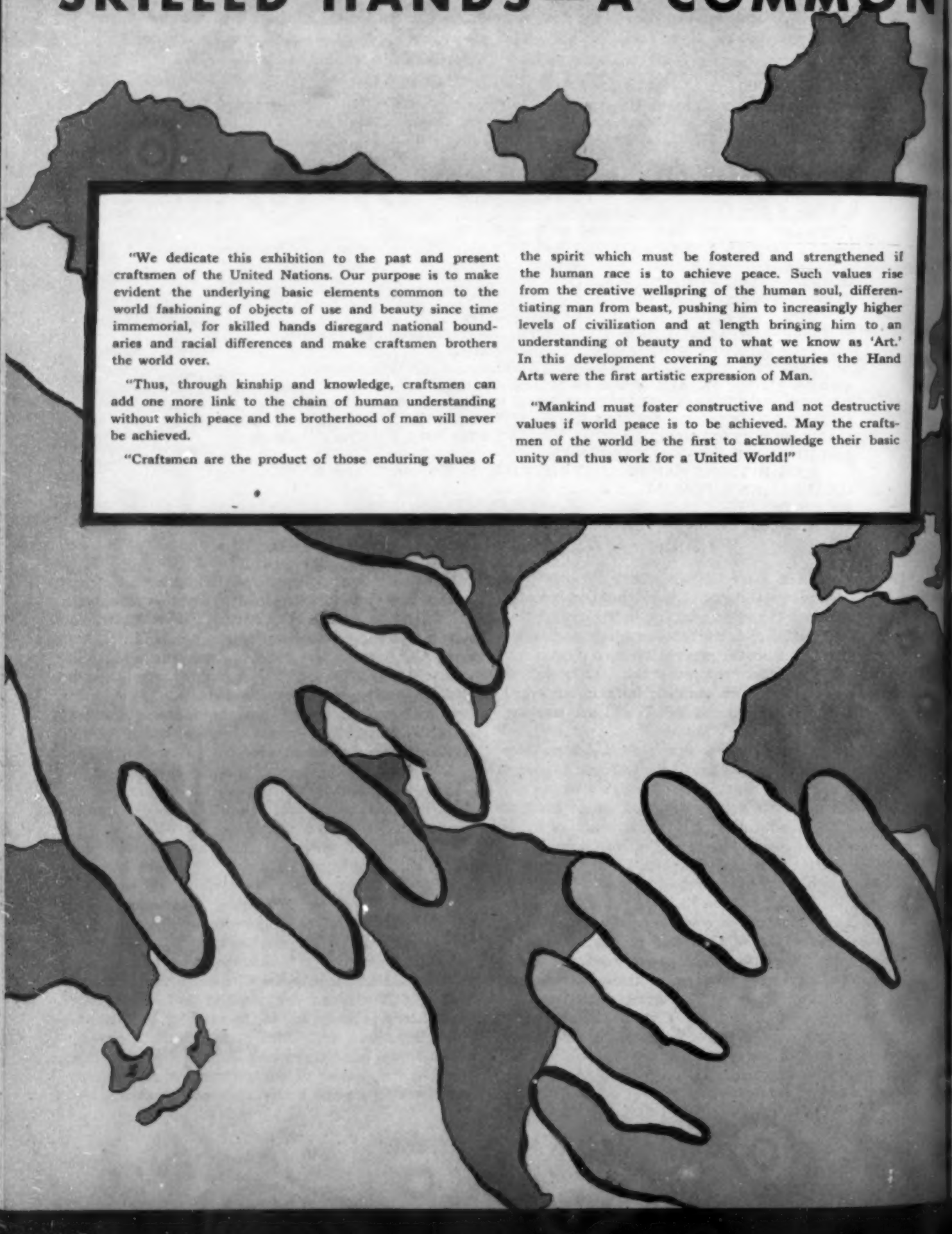
In line with our policy of publishing from time to time reports of what craftsmen of other countries are doing, we include in this issue a short illustrated article on hand-blocked wallpapers by Danish craftsmen. And to bring you down to earth, where all good craftsmen must keep their feet planted, even though their heads are in the clouds, here is a very clear, practical explanation of how to make a potter's wheel by Robert L. Morgan, a student at the School for American Craftsmen at Alfred, New York. The article on accounting which, if read, digested and its suggestions adopted, will show you where your money goes, may save you some of those first-of-the-month headaches. At least, we hope it will.

Winter is the time for planning the exhibitions which will be held next summer. Therefore, it seems to your Editors that some pointers on exhibitions—how to make them instructive, inspirational and therefore successful—are in order at this time. See the department, Delvings in Design.

This issue of CRAFT HORIZONS carries to you your Editors' wishes for a joyful Christmas and a happy, successful New Year. Our greeting card is the really magnificent (please pardon the pride) color plate of three Byzantine medallions of the eleventh century which forms our Suggestions Page this month. It is the first installment of our promise to make CRAFT HORIZONS bigger and better, and more beautiful.

TOWARD PEACE

SKILLED HANDS—A COMMON



"We dedicate this exhibition to the past and present craftsmen of the United Nations. Our purpose is to make evident the underlying basic elements common to the world fashioning of objects of use and beauty since time immemorial, for skilled hands disregard national boundaries and racial differences and make craftsmen brothers the world over.

"Thus, through kinship and knowledge, craftsmen can add one more link to the chain of human understanding without which peace and the brotherhood of man will never be achieved.

"Craftsmen are the product of those enduring values of the spirit which must be fostered and strengthened if the human race is to achieve peace. Such values rise from the creative wellspring of the human soul, differentiating man from beast, pushing him to increasingly higher levels of civilization and at length bringing him to an understanding of beauty and to what we know as 'Art.' In this development covering many centuries the Hand Arts were the first artistic expression of Man.

"Mankind must foster constructive and not destructive values if world peace is to be achieved. May the craftsmen of the world be the first to acknowledge their basic unity and thus work for a United World!"

E ON EARTH
N WORLD DENOMINATOR

Nature is the greatest of all inventors and of all designers. She it was who developed fundamental laws in the least detail of her creation, laws of line and form, space, rhythm and harmony. Laws which all great artists have followed in all times, whether consciously or unconsciously, even when their work reflects material and racial influences. All physical boundaries are transcended through the universality of design. It is the greatest common denominator in all Art. This section is devoted to a demonstration of these laws.

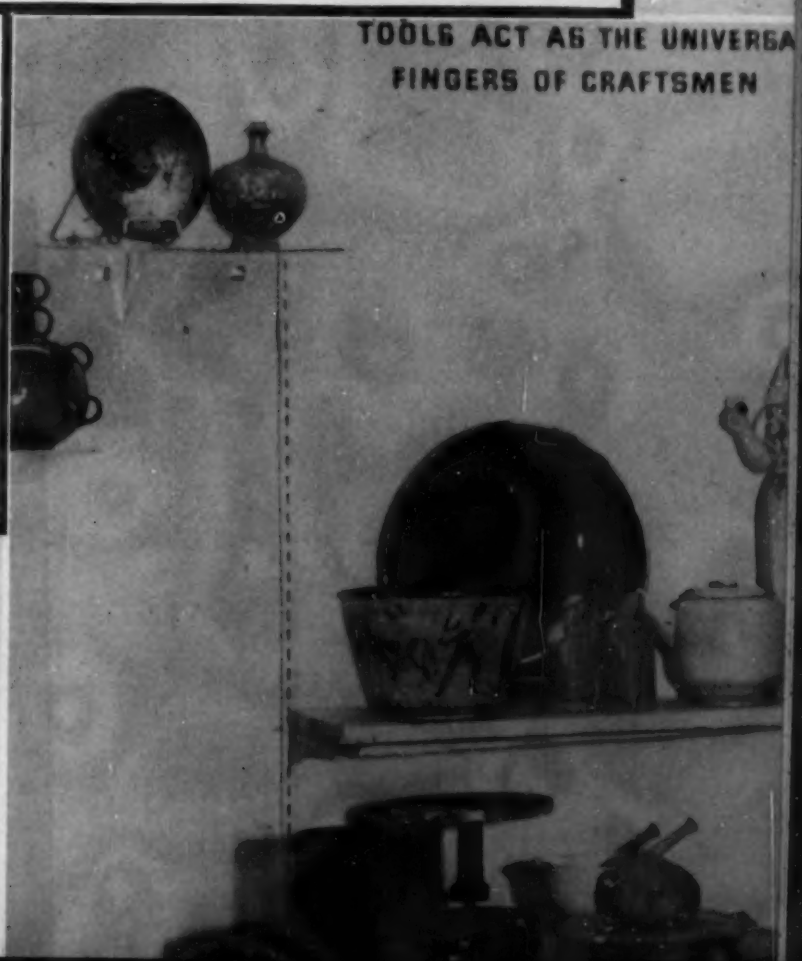
Before the world was made one by Twentieth Century transportation, designs reflected the impact of the physical surroundings of small areas. Towns or villages separated by only a range of mountains would produce completely different designs.

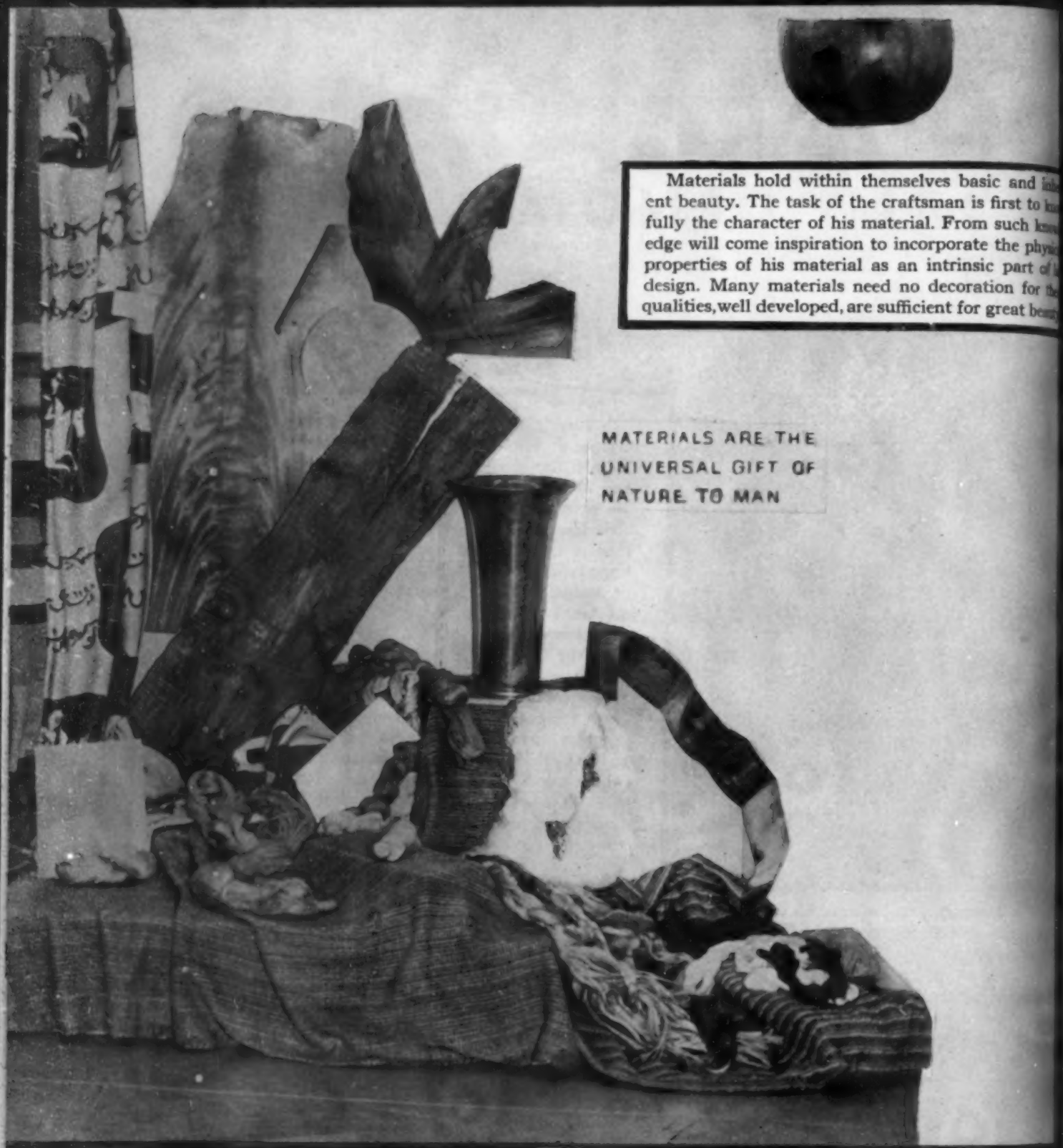
Now all artists are increasingly influenced by the whole world, less and less by their immediate localities. Thus, to avoid chaos, they must turn for their inspiration to basic world wide laws through which to express their inner emotional concepts.

In themselves, tools have no power. Guided by the creative spirit they become a medium of expression responsive to the will of their masters.

Tools are the perfect example of functionalism. It is always man himself and not his tool who creates. If this was not so there would be no craftsmen, only screw-turning robots. Tools give man a thousand fingers instead of only ten which, under man's dictation, can create anything his imagination can conceive.

The potter's wheel is one of the most universal tools known to man. First used thousands of years ago in the far East it spread to the middle East, to Europe and finally, to the western hemisphere. Products of the wheel have, for many centuries, reflected the tastes and fashions of millions of people the world over and still continue to do so.





Materials hold within themselves basic and inh
ent beauty. The task of the craftsman is first to kn
fully the character of his material. From such know
edge will come inspiration to incorporate the physi
properties of his material as an intrinsic part of h
design. Many materials need no decoration for the
qualities, well developed, are sufficient for great beauty

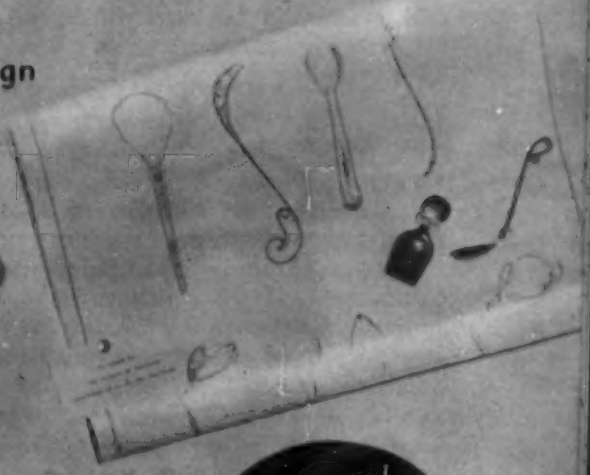
MATERIALS ARE THE
UNIVERSAL GIFT OF
NATURE TO MAN

TECHNIQUES ARE THE UNIVERSAL INVENTIONS OF THE CREATIVE SPIRIT

Techniques provide the methods by which the
makes use of tools to execute design. They thus complete the cycle of productio
They imply skills in methods of work without which it is impossible to carry
to a high point of perfection.

ENVOIE In the development of the Hand Arts the creative force and intelligence of mankind has been used constructively.

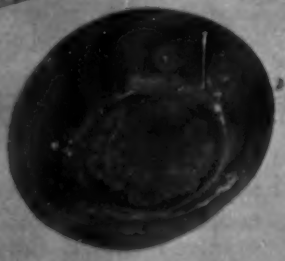
Fostering design



Devising of tools

Fashioning materials

through needed techniques



into objects of use and beauty

a pattern of procedure which can surely be used in many fields for the good of all men .

WHY SHOULD THE TALENTS OF MAN BE USED FOR HIS OWN DESTRUCTION?

PALISSY SPEAKS

Being some ceramic adventures of Palissy, the Potter, told mostly, in his own words, written some four hundred years ago.

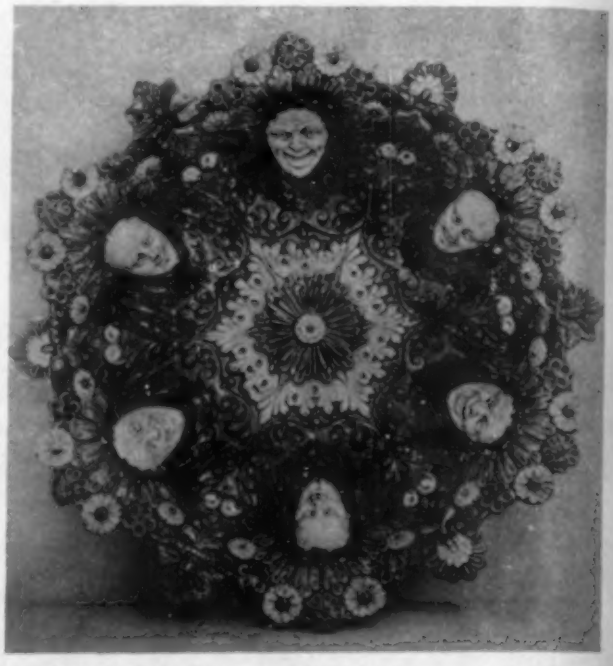
by **HENRY BOLLMAN**
The Pottery Studio
East Gloucester, Mass.

BERNARD PALISSY is one of the significant names in the history of ceramic art. He lived in France from 1510 to 1589. Any man who could live to attain the age of 79 during the 16th century in France must have been indeed a superman, when the average longevity was in the thirties. His life was full of hardship and hazard, yet he managed to achieve outstanding successes in several fields of endeavor, notably in ceramics, painting, natural science, medicine, engineering, and more especially in philosophy and religion. If his pottery had not been so remarkable, he might be remembered, likely, as one of the important French philosophers of his time. In many ways he was a kind of French version of Leonardo da Vinci; and like Leonardo, I venture the prophesy that some day Palissy will be "discovered," and be the subject of many books, and even the hero of a biographical movie, full of color and adventure. However, we are concerned here with Palissy as a potter.

He was about thirty years of age when he became interested in pottery. Up to that time he had made a good living as an artist; he painted on glass—a very popular form of art at that time, and as a surveyor. But in 1540 there was shown to Palissy "an earthen cup, turned and enamelled with so much beauty that from time to time (to use his own words) he entered into controversy with his own thoughts and began to think that if he should discover how to make enamels he could make earthen vessels and other things very prettily because God has gifted him with some knowledge of drawing" . . . and thereafter, regardless of the fact that he had no knowledge of clays, he began to seek for the enamels as a man gropes in the dark.

Bernard set forward with energy upon his new career, despite the fact that he had a wife and a large family of young children, and very little money. How difficult the task might be, it was impossible to foresee. Little did he realize that ahead of him lay a whole decade of struggle, suffering, hunger, cold and many bitter disappointments. Household cares bound Palissy to home. He was not free to wander among the potters of France and Italy and learn what was already known of the art. So, he began at absolute ignorance, and ultimately advanced the art of ceramics to a point far beyond the knowledge of his time; *without a teacher*. Truly this was an amazing achievement. Let us now read some of his adventures told, as far as possible in his own quaint words, just as he wrote them some four hundred years ago. These words may inspire some modern potters who are having their own troubles with glazes and clays.

The first experiment was the first loss. Palissy had made a furnace in his house, which he thought likely



An Ornate Plate showing the high degree of skill attained by Palissy. Courtesy of Metropolitan Museum of Art.

to be suitable; and he had strewed upon many broken bits of pottery, many chemical mixtures when he then proposed to melt at furnace heat. He says, "I set the fragments down to bake that I might see whether my drugs were able to produce some whitish colour, for I sought only after white. Then, because I had never seen earth baked, nor could I tell by what degree of heat the said enamel should be melted, it was impossible for me to get results that way, though my chemicals should have been right, because at one time the mass might have been heated too much, at another time too little, and when the said materials were baked too little or burned, I could not at all tell the reason why I met with no success, but would throw the blame on the materials which sometimes perhaps were the right ones, or at least could have afforded me some hint for the accomplishment of my intentions, if I had been able to manage the fire in the way that my materials required. But again, in working thus, I committed a fault still grosser than the above named for, in putting my trial pieces in the furnace I arranged them without consideration. Thus, having blundered several times at a great expense, and through much labor, I was every day pounding and grinding new materials and constructing new furnaces which cost much money and consumed my wood and time."

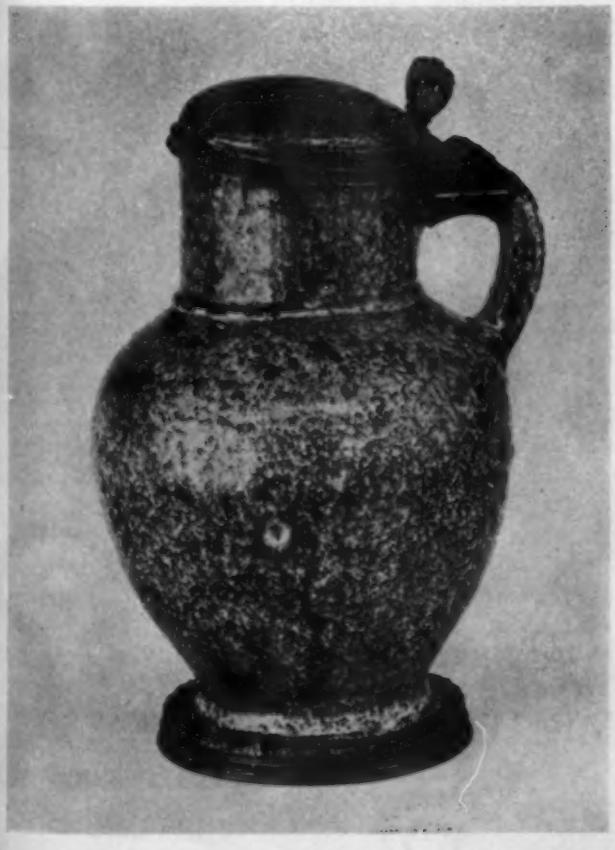
"Therefore, when I had fooled away several years thus imprudently, with sorrows and sighs, because I could not at all arrive at my intention, and remembering the money spent, I resolved in order to avoid such large expenditures, to send the chemicals that I would test in my kiln to some potter, and having set-

tled this within my mind, I purchased afresh several earthen vessels, and having broken them in pieces, as was my custom, I covered three or four hundred of the fragments with enamel, and sent them to a pottery, distant a league and a half from my dwelling, with a request to the potters that they would please to permit those trials to be baked within some of their vessels. This they did willingly."

"But when they had baked their batch, and came to take out my trial pieces, I received nothing but shame and loss, because they turned out good for nothing; for the fire used by those potters was not hot enough and my trials were not put into the furnace in the required manner, and according to my science. And because I had at that time no knowledge of the reason why my experiments had not succeeded I threw the blame on my materials, and beginning afresh, I made a number of new compounds, and sent them to the same potters to do with as before; so I continued several times, always with great cost, loss of time, confusion and sorrow."

The family of Palissy kept pace in increase with his perplexities. He says, "When I saw that I could not at all in this way come at my intention, I took realization for a time, occupying myself in my art of painting and glass-working; and comporting myself as if I were not zealous to dive any more into the secret of enamels."

He obtained temporary employment from the King of France, to make a map of the islands . . . "and the country surrounding all the salt marshes in our part of the world" (southern France). This work enabled him to recoup his fortunes for another attack on the problem of the enamels.



A Palissy jug of quaint shape and most unusual glaze. Courtesy of Metropolitan Museum of Art.

And so, he began again on the long research. "Seeing," he says "that I had been able to do nothing, whether in my own furnaces or in those of before mentioned potters, I broke about three dozen pots, all of them new; and having ground a large quantity of different materials, I covered all the bits of the said pots with my chemicals, laid on with a brush; but you should understand that in two or three hundred of those pieces there were only three covered with each kind of compound. Having done this, I took all those pieces, and carried them to a glass house, in order to see whether my chemicals and compounds might not prove good when tried in a glass furnace. Then since these furnaces are much hotter than those of potters, the next day when I had them drawn out I observed that some of my compounds had begun to melt; and for this cause I was still more encouraged to search for the white enamel, upon which I had spent so much labour."

"This little symptom which I then perceived caused me to work for the discovery of the said white enamel for two years beyond the time already mentioned, during which *two* years I did nothing but go and come between my house and the adjacent glass houses, aiming to succeed in my intentions."

Meanwhile his home was falling into decay; more children were born to him; one or two he had buried. Yet through anxiety and mourning he worked on, and on, to force a path into the unknown.

He finally reached the end of his resources. He determined to send one last batch of trial pieces to the furnace, and if that should lead to no good result, he would give up the quest, and return to his early trades. The trial pieces were all put into the furnace, and by the furnace mouth sat Palissy, determined to watch through all stages the success of his last attempt.

Bernard Palissy, a man in the full strength of life; about thirty-seven; with vigorous frame, paled and thinned by care, sits on a heap of fagots; sometimes laughing with the men to cover his anxiety; at other times, reverting with a fixed gaze to the furnace mouth. The furnace is opened, and his whole form is shining with a bright glow from the molten glass as his eyes run over his regiment of potshares. He watches the cooling of these precious test pieces, which mean so much to him. They gradually cool and harden, and lo! one piece grows white! . . . "white and polished and singularly beautiful . . . in a way that caused me such joy as made me think I was become a new creature."

But his troubles were not over. The successful mixture of the white enamel had to be tried on a large scale. By a superhuman effort he managed to build a new furnace, with two mouths, as he had seen in the method of melting glass.

Palissy did not spare his precious wood. He fed his fire all day and all night. The enamel did not melt. The sun broke in upon his labor; his children brought him portions of the scanty meals from his table; he heaped on more wood, the sun set; another

day; and another day; for six days and nights he fed the hungry furnace, each day was more desperately indefatigable in its labor than the last; but the enamel was not melted.

"Although quite stupefied with labor," he says, "I counselled to myself that in my enamel there might be too little of the substance which should make the others melt, and seeing this, I began once more to pound and grind the materials, all the time without letting my furnace cool, in this way, I doubled labor to pound, grind, and maintain the fires." For more than three weeks Palissy had been imprisoned in the shed with his furnace, haggard, weary, unsuccessful, but not yet conquered.

"Having" he says, "covered the new pieces with the said enamel, I put them into the furnace, keeping the fire still at its height, but thereupon occurred to me a new misfortune, which caused great mortification, namely that the wood having failed me, I was forced to burn the palings which maintained the boundaries of my garden, which being burnt, I was forced to burn the *tables* and the *flooring* of my house to cause the melting of the second composition. I suffered an anguish that I cannot speak for I was quite exhausted and dried up by the heat of the furnace; it was more than a month since my shirt had been dry upon me; further, to console me, I was the object of mockery; and even those from whom solace was due, ran crying through the town that I was burning my floors; and in this way my credit was taken from me and I was regarded as a mad man."

"Others said that I was laboring to make false money which was a scandal under which I pined away and slipped with bowed head through the streets like a man put to shame. I was in debt in several places and had two children at nurse, unable to pay the nurses; no one gave me consolation but on the contrary men jested at me, saying 'it was right for him to die of hunger, seeing that he had left off following his trade.' All these things assailed my ears when I passed through the street but for all that there still remained some hope which encouraged and sustained me inasmuch as the last trials had turned out tolerably well and thereafter I thought I knew enough to get my own living, although I was far enough from that."

"When I had dwelt with my regrets a little because there was no one who had pity upon me, I said to my soul, 'Wherefore are thou saddened since thou hast found the object of thy search? Labor now, and the defamers will live to be ashamed.' But my spirit said again, 'You have no means to feed your family and buy whatever things are requisite to pass over the four or five months which must elapse before you can enjoy the produce of your labor'."

"Then, because I had not any materials for the erection of my furnace (a new one) I began to take down that which I had built, after the matter of the glass workers, in order to use the materials and in loosening the masonry I had my fingers cut in many places, that I was obliged to eat my pottage with my fingers wrapped in rags."

With the usual difficulty, Palissy built still another furnace and this time he was right in all his calculations. His furnace was so much improved and his enamel so correctly mixed that one day was sufficient for the melting. The enamel was right; the furnace was right, but the whole work was spoilt! The elaborate designs, the play of his fancy for six months; the debts incurred for wages to a potter; the money begged and borrowed to buy chemicals; the weeks of drudgery in grinding; in a word, the work of many months was lost. Why?

"It was because the mortar of which I had built my furnace had been full of flints, which feeling the vehemence of the fire, at the same time that my enamels had begun to liquefy, burst into several pieces, making a variety of cracks and explosions within the furnace. Then because the splinters of the flint struck against my work, the enamel which was already liquefied and converted into a glutinous matter retained the said flints, and held them attached on all sides of my vessels and medallions, which except for that would have been beautiful."

The very next batch of vessels with which Palissy endeavored to redeem his credit, and for which he built another furnace carefully avoiding flints, was lost as unexpectedly as its predecessor. He says, "There occurred an accident of which I had not thought; for the vehemence of the flame of fire had carried a quantity of ashes against my pieces. In spite of these losses I remained in hope of remounting in fortune by the said art, for I caused to be made by certain potters a large number of earthen lanterns to contain my vessels when I put them in the furnace in order that by means of the said lanterns my vessels might be protected from the ash." (These "lanterns" were apparently the same as the saggers which are used in present day kilns to protect the pottery from smoke and flame.)

"I blundered for the space of fifteen or sixteen years. When I had learnt to guard against one danger, there came another about which I had not thought."

But, in the end, Palissy was extremely successful. He produced pottery which bore bright colors and elegant forms of the plants and animals which he had so often depicted with his pencil in the woods and fields. Palissy was a capable naturalist, as well as an artist. He called his pottery "Rustic Pieces." The title which he took for himself was "Worker in Earth and Inventor of Rustic Figurines" (small modelings). These rustic figurines were accurate models from life of wild animals, reptiles, plants and other works of nature. There are examples of his work in the Louvre.

He became prosperous. His work was bought at high prices by the King and the nobility of France. In fact, Palissy was so highly esteemed that he was able to survive, though a heretic—a Huguenot—in a day when he might have been burned at the stake. Throughout most of his life he was in constant danger because of this heresy, but he labored and often preached despite this danger. The last four years of his life were spent in prison. He was seventy-five

(Continued on Page 38)

Jewelry Keeps Step With Fashion

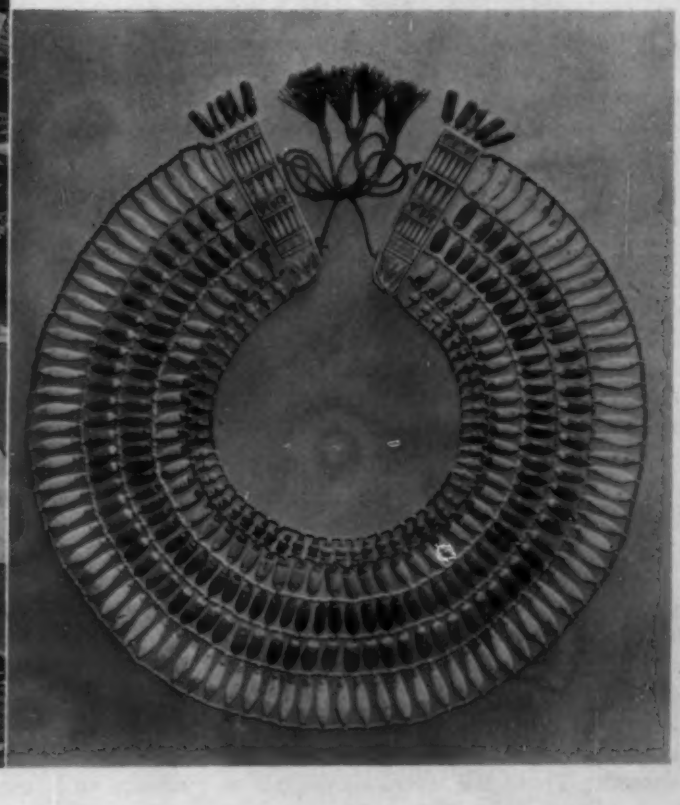
WHEN PRIMITIVE MAN fastened his crude hunting knife to a leather thong or a length of twisted vines and hung it about his neck, he was probably thinking of convenience and not of style. Just the same, by that act of ingenuity and daring he started something. Undoubtedly, from this simple origin came the idea of the necklace.

It is a fascinating progress from this Neanderthal beginning to the exquisitely wrought enamelled or jeweled necklaces worn by priests and princes in ancient Crete, in Egypt of the Pharaohs and down through the ages of chivalry when knights of the Order of the Golden Fleece proudly displayed their rank by wearing collars of gold designed and executed by the leading craftsmen of the day.

Styles in the necklace, as in other forms of jewelry, followed the trend of styles in dress. For, from the beginning, the necklace, the bracelet, the brooch were intended to be *worn*. Though made by artists, and frequently set with gems of great value, these were never considered apart from costume. The changing styles in dress for men and women dictated styles in jewelry.

The development of textiles inspired jewelers. In the East, where thin silks, gauzes and cottons have been worn for ages, jewelry is delicate in design, and frequently made of gold filagree, gold or silver wire, and even when set with gems, surprisingly light in weight. In Europe, during the late Middle Ages and Renaissance when velvet and brocade were the fashionable wear, jewelry was correspondingly heavy in design and in weight. One brooch set with diamonds, the property of a Duchess of Burgundy weighed sixteen pounds. No wonder the lady kept it in pawn to the de Medicis, and only redeemed it when there was a wedding in the family, and the brooch had to be displayed as part of the bride's dowry.

During the Middle Ages women covered their heads with veils, coifs or the towering *hennins*. When the last were scolded out of style by the Church, and women began to show their hair, they demanded of craftsmen ornamental hair pins, combs, jeweled nets and bandeaux. During the Gay Nineties and up through the era of the Merry Widow hats, women wore hat pins and these were frequently very ornamental. Then came a time when heads were bobbed, and the *cloche* hats then in vogue were pulled down



This Egyptian Wall Painting from Thebes, 19th Dynasty, and the Detailed Necklace make one almost wish one had lived in those long gone days. Courtesy of Metropolitan Museum of Art.

A Portrait of the Emperor Jahangir, 17th Century Indian Potentate and the fabulous type of Necklace which he wore. Courtesy of Metropolitan Museum of Art.

to the wearer's eyebrows. Hatpins vanished. A generation grew up to laugh at the hatpin as their mothers had laughed at the bustle.

But the laugh was turned on them when the clothes designers produced tiny, amusing flower and feather-trimmed hats which perched on top of elaborate hair-dos and demanded pins to hold them there. Jewelers began to make hatpins again; not like the old style pins, but in keeping with the current vogue for novelty. Soon we had hatpins of ceramic flowers, shells, sequins, feathers, enamels and various metals.

The pin was required to be as individual and as amusing as the hat and the hair-do.

From the earliest times craftsmen jewelers have experimented with all the metals. The Cathaginian merchants wore tin jewelry and so turned the fleets of the world to the tin mines of Cornwall. Bronze jewelry is found in collections of very ancient arts and crafts. The long popularity of gold and silver is due to the fact that these metals are capable of being elaborately wrought and because they have an intrinsic value. Among many of the peasants of Central Europe, a wife wears the family savings on her arms and about her neck. Not far removed from this, was the custom among self-made men during the expansive era of half a century ago of buying diamonds. These the wives displayed as evidence of success and fortune. The jewels were also an investment which could be turned into ready cash at an hour's notice, should the Stock Market turn bearish.

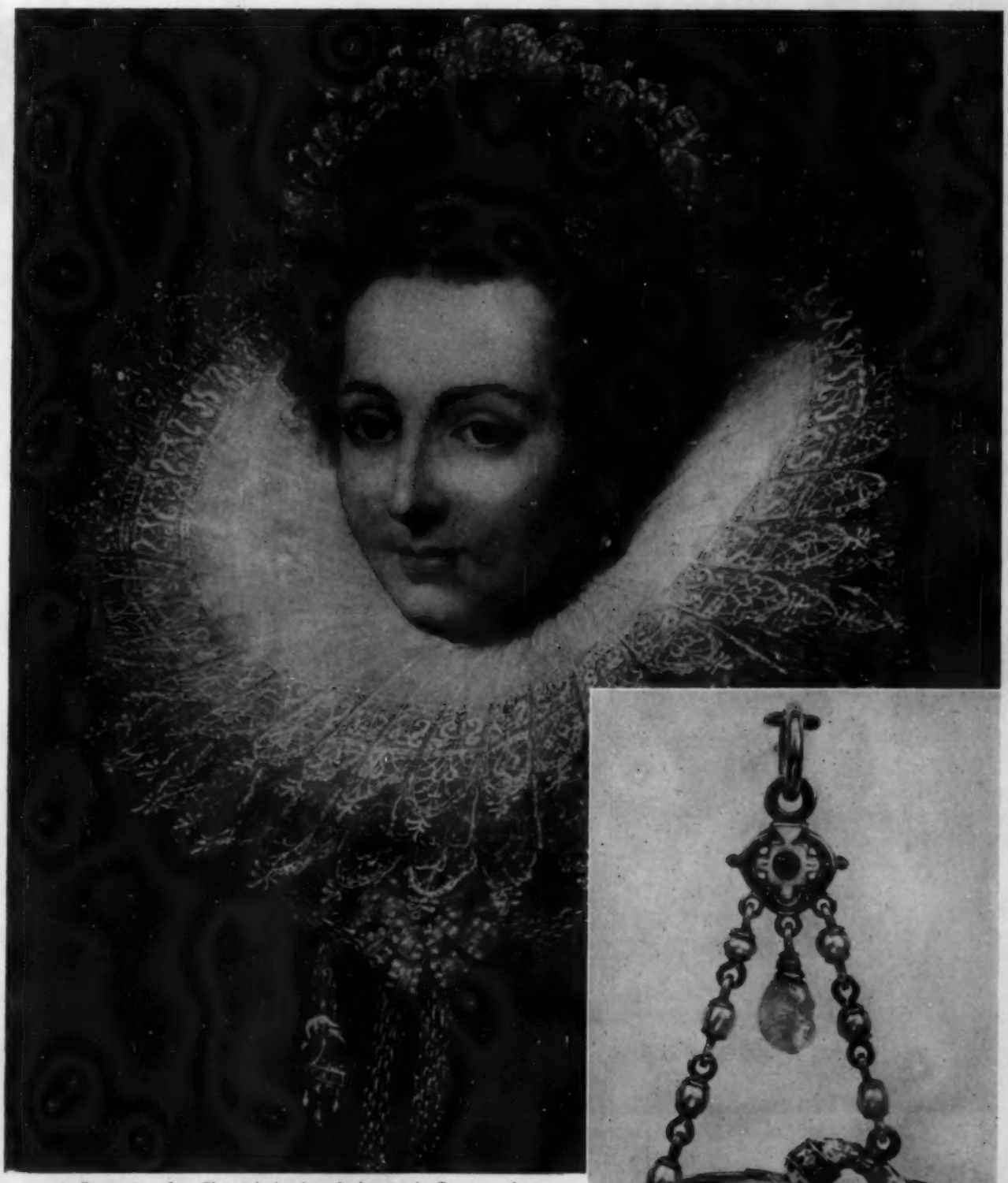
The reaction against this frankly vulgar display produced the jewelry made of other than precious metals and often without gems which has come to be spoken of as "costume jewelry." The idea back of this is traditionally sound—that jewelry should be a part of the costume; not an ostentatious display.

Costume jewelry provides the craftsman with a wealth of opportunities, not all of which have been utilized.

From this cursory survey of the history of jewelry, it is apparent that the jeweler, whether he works in gold, ceramics, shells, feathers, enamels, tin or glass, must consider his craft in relation to fashion. To sell, a product must be wearable, becoming, and have that indefinable quality known as style. Value of materials, originality and beauty of design and expert craftsmanship are not sufficient to make a saleable product without the first three "musts."

The vogue for novelty materials in jewelry changes as rapidly as the vogue for fabrics and cut. The craftsman jeweler must keep ahead; not abreast of the style. Though he, as an artist, may like certain types of design and certain materials, he cannot hope to force these tastes upon the public. He must adapt, combine, and everlastingly modernize the old forms. A short time ago ceramic jewelry enjoyed a brief popularity and many craftsmen turned to making brooches, ear rings, necklaces and bracelets of clay. But the vogue was quickly altered, if only for the reason that this type of jewelry could be imitated cleverly and turned out in mass for sale at low prices. The vogue for silver jewelry has led to mass production of this, but here originality and fine craftsmanship still tell against moulded or pressed-out pieces.

That jewelry need not be thought of exclusively in terms of costly gems is proved by the type of costume jewelry now being made by individual craftsmen and artists. At a recent exhibition, held at the Museum of



A Portrait of a Flemish Lady of the 16th Century by Frans Pourbus and the type of jewelry that hung heavy about her neck. Courtesy Metropolitan Museum of Art.

Modern Art, necklaces made of colored safety pins, paper clips and jack stones were shown. In the same exhibition, the sculptor, Alexander Calder, showed pieces of jewelry which had the same easy, freely moving quality of his "mobiles." Basic forms, such as those common to all primitive cultures,—spirals, curves or angles organically intertwined, were hooked together with pieces of wire or leather ribbon.

Though many of the exhibitors in this show were painters and sculptors experimenting in jewelry,

many craftsmen were represented. These included Madeleine Turner, Gilliland Gay, de Patta, Caroline Wagner, Madeleine Burrage and others. Miss Burrage is a collector of semi-precious stones. With real love for the beauty of these and a respect for the softness of color and texture of silver, she sets the stones simply into the metal with great effectiveness. Madeleine Turner was represented in the exhibition by several magnificent silver chains.

This exhibition seemed to represent the many trends of modern art expression, proving again that jewelry is always part of the fashion of the day.

This Modern Lady: what will she wear? The plate shows jewelry from the current exhibition "Modern Handmade Jewelry" of the Museum of Modern Art. Reading from top to bottom: 1st col. Bracelet and Pendant by Alexander Calder; Bracelet by Ada Husted-Andersen; Necklace by Fred Parr. 2nd col. Brooch by Ward Bennett; Brooch by Richard Pousette-Dart. 3rd col. Bracelet by Hurst & Kingsbury; Bracelet by Madeline Burrage. 4th col. Pendant by Julio de Diego.

WHAT MAKES a Successful Craftsman?

PEOPLE ARE ALWAYS asking us that. As if they expected us to hand out a formula with a guarantee of success (and fortune) to all who follow it.

Maybe the idea is catching; anyway, we decided to try it on several craftsmen we know, each eminent in his, or her field, whose work is shown in the museums and is on sale at America House. The first one we tried it on was Madeleine Turner, jeweller and silversmith, one of the few craftsmen whose work was chosen for exhibition at the recent show of modern handmade jewelry at the Museum of Modern Art, New York.

We found Miss Turner in her workshop, in her working clothes and with a piece of silver in the pitch-bowl to which her eyes kept turning speculatively from time to time. She, herself, is a product of the State of Maine, and like other Maine folks we have met comes straight to the point of a discussion.

"What makes success for a craftsman?", she turned our question deftly, "I'd say it was trying to achieve a skill and then desiring to improve on it all the time. That's almost a religion with me. Not that I've had to evolve it; I was born to that tradition. And I've never been afraid of work. That's one thing I can be thankful for. For craftsmanship calls for work. There's no short cut to achievement that I've ever discovered. There are tricks, of course. But ultimately they are found out. They show up in the metal.

"It's funny, the questions people will ask you. Like: How long will it take you to do something? When you tell them: As long as it will take to do it as well as I can do it, they look at you as if you were a museum piece. They don't understand work on any terms but those of hours and dollars and cents. Some of them, pushing further, ask you if it is worth it."

"And is it?" we prompted.

"To me it is. I don't know any return for work that's so satisfying as the satisfaction of a satisfied customer. When someone who has bought a piece of my jewelry comes back and tells me she loves it and is proud of it, that is worth as much as the price of the piece. Of course, a satisfied customer is the best kind of advertising. I have never gotten business except through business itself. Since I've been making jewelry the bench has never been without a special order. At the same time there's always something in the pitch that I am working on between times—trying out ideas, making what I call 'prestige pieces.' These are pieces I make simply because I *want* to make them. I keep no count of the time that goes into them. That's impossible. Maybe I'm working with a certain tool on an order and I think: I wonder if I could use that tool on my prestige piece. I try it for a quarter of an hour or so. Then I go back to my order."

She brought out two silver boxes each ornamented with a mask, one of comedy, the other tragic. "I'm making these for my own satisfaction. Because making them is fun for *me*. The other day a buyer was here and saw them. She asked me: 'How much are these a gross?' I told her 'They don't come that way.' Yes, some of my designs I repeat occasionally. Limited editions, I call them. But most of my work is done specially for the customer. One woman brought me several pearls, a black pearl among them, and asked me to design and set them in a brooch. That was fun. Another woman wanted a silver chain. She wanted one that would have special meaning for her. I found she had a lot of litle pet ideas, hobbies, interests, so I designed sections to represent each of these, and put them together with links that gave the chain uniformity. She had something distinctive and personal, which was what she wanted. Customers divide into two groups; there are the leaders, who want something individual; and there are the followers who say: 'I want a pin like So-and-So's.'

"It's my theory that all jewelry should be chosen or made for a type. Each woman has her own style. If her jewelry suits her style, and if it is good, it is never dated. It is always good and always right for her. People say sometimes: 'Isn't your work conservative?' 'Perhaps,' I say, 'but it's lasting.'

"I couldn't sit down to design a piece without an individual or a type in mind.

"Oh, and that question of yours about success. Success is something I've never given much thought to. I have achieved what I wanted; happiness in my work. That's what matters to me."

"There's nothing like the satisfaction that comes from knowing you have done a good job," Leonard Rankin parried our question about success. "That's your reward. If you are a craftsman, that means more to you than can be measured in dollars and cents. Of course the money is necessary, but what I'm driving at is that it isn't the be-all and end-all of the craftsman's existence. If he were made like that he wouldn't be a craftsman. He'd be a manufacturer."

Leonard Rankin is one of the most versatile craftsmen we know. To quote him: "We've been free-lancing for twenty years in all sorts and angles of crafts, from designing for small manufacturers who have not enough business to employ a full-time designer to making things ourselves and selling them."

"This whole business of craftsmanship is a way of life. If you can make it work, it's wonderful. We haven't solved it completely yet, but we are working on it and in the meantime we are living comfortably and are happy."

So, to our questioners we say: Success for a craftsman is a way of life that brings satisfaction. An understanding of business methods is a necessary corollary. That is our reason for constant harping on such mundane themes. But basically it is individual creative happiness that counts, controlled and guided by practical considerations and common sense. Such a life, well lived, will bring success to the true craftsman.

Where Does Your Money Go?

Do you, as a practicing craftsman, know exactly where and how your money goes from month to month? If so, this article is not for you. If not, we advise it strongly. For good financial records are the basis of the financial success of any undertaking whether large or small. In a way, the smaller the business, the more careful the records should be, for the possible margin within which error or loss may occur without devastating results is smaller.

To the average craftsmen whose minds are occupied with thoughts of design and production the words "bookkeeping" or "cost accounting" or "double entry bookkeeping" seem so appalling they close their minds to the possibility of their being applied by them in their daily work and in this they make a grievous error.

We submit below a simple system of single entry bookkeeping which any person can adapt to a simple business, or to their own personal expenses for the matter of that, without fear and with little trouble.

To begin with, a business, whether large or small, should have a bank account of its own so that payments will not be confused with any personal account. Any bank will be glad to open a special account for a depositor in good standing. Secondly, accurate, complete records must be kept. No borrowing of a few dollars here or there from the business to buy the groceries. No phone call made or personal cash used for the business unless it is recorded and repaid.

The system here recommended is this: A large accounting book with ten columns on each page as well as a large first space for writing. The left hand page for receipts; the right for expenditures. The first column on each page to be the total of each expenditure or receipt. Each amount is entered twice. First in the Total column; then carried on, on the same line, and again entered under the appropriate heading. At the end of the month the total column and amounts under every other column are added. The sum total of all the columns should equal the total of the Total column. When this is achieved your books balance. In the back of the book a page is kept on which are recorded the monthly total of each column so that one can see at a glance comparative monthly expenditures and these can in turn be balanced at the end of the year. Not only are expenditures treated in this way, but also receipts. It is then an easy matter to subtract the sum total of expenditures from that of receipts to arrive at the monthly balance or profit. It is possible, if so desired, to use such books instead of a check book, numbering each item as you would a check and listing every deposit as you would in your check book. The profit would then appear as balance carried forward from month to month, but could be paid out to the individual for use in his personal account or could be carried as a nest egg for future expansion as preferred.

It is impossible to dictate the headings to be used, as each business will demand different ones. All, however, should cover the following either in one or more columns: 1. Overhead—Under this should appear rent, light, phone, repairs to building, heat, cleaning, or other items of a similar nature. 2. Salaries—By this is meant either salaries paid to other workers or to the individual. In other words, a person should establish a wage scale for himself as well as others, keep a record of time spent and pay himself from the receipts for this amount at the end of each week or month. 3. Materials. 4. Equipment. 5. Miscellaneous—A catch-all for unexpected and unusual expenditures. These should be kept to a minimum.

One item which should be carefully covered is Petty Cash for those expenditures which must be in cash. A sum to cover such cash expenditures should be drawn out at regular intervals and entered in the total column. Careful records must be kept on its expenditure, and before more is drawn the amounts spent tabulated under their proper heading on the same line as the total amount. Any cash balance left at the end of the month may be listed as balance to be carried forward and put down in the miscellaneous column so that a proper balance may be achieved at the end of the month.

Receipts tabulation is simpler. A Total column, sales, service and a miscellaneous probably covering most needs.

We show below a few sample lines from a page to illustrate our text:

Again, we want to emphasize the great value to any individual of proper accounting.

RECEIPTS NOVEMBER, 1946

Date		*Totals*	*Consigned*	*Wholesale*	*Miscel.*
Nov. 1	Cash bal. frd.	$ 5.00			
Nov. 3	From Jones, 10 cups	20.00	$20.00		
Nov. 10	From Davis, 5 plates	10.00		$10.00	
Nov. 20	Peters, refund materials	5.00			$5.00
	Total receipts	$40.00	$20.00	$10.00	$5.00
	Total expenditures	30 00			
	To carry frd. Dec. 1	$10.00			

EXPENDITURES NOVEMBER, 1946

Date		*Totals*	*Overhead*	*Materials*	*Miscel.*
Nov. 2	J. Brown, rent 7	$10.00	$10.00		
Nov. 10	Drakenfelds, clay 8	5.00		$ 5.00	
Nov. 15	Peters & Co, glaze wheel ser. 9	15.00		5.00	$10.00
	Total expense	$30.00	$10.00	$10.00	$10.00

Suggestions

The Ceramist *Suggests*

RUTH RANDALL, *Associate Professor of Crafts*
College of Fine Arts, Syracuse University

POTS FOR TEA

WHETHER TEAPOTS were first made in China or in England was a matter of controversy for many years. We do know, with certainty, that teapots were made in England in the latter half of the seventeenth century and that by the middle of the eighteenth century no English household was complete without one. Designs for the English pots were usually based on shapes and surface patterns of Chinese winepots or ewers which were produced in China in a variety of shapes.

At the present time there is no reason why we should depend on the Chinese in the matter of design. But we can profit by a study of their excellent solutions of the functional problems involved in the planning of spouts, handles, covers and balance of the containers.

After the basic shape has been chosen, the next step can be taken by deciding whether the spout, cover and handle are to follow this general contour

The four Teapots on this page are all Wedgwood and Staffordshire pieces from the 18th Century in England. In a country where tea is an essential of family life, no wonder there was such a variety of shapes and decoration.

or to be in direct opposition to it. Beginning with the spout, it is necessary to remember that an opening near the top of the body means tipping the pot at an uncomfortable angle in order to use the liquid in the bottom. And, of course, the top of the spout must be as high as the top of the pot. Much extra height is wasted space and effort.

Handles are open or closed shapes designed to lift the pot with one hand. This may seem to be an unnecessary remark, but too many commercial teapots have been planned on paper with no trial of the feel of the shape in the hand. If a handle is attached too close to the bottom, the pot will wobble as it is tipped; if too close to the top, too much strength is needed to tip it. The size and location of the greatest amount of containing space governs the position of the handle.

Fruit, flowers, human figures and animals are located more comfortably elsewhere than on a teapot handle. A very smooth round handle may require a change in direction of line or a sudden change in thickness to keep the hand from slipping. This does not mean that sharp edges are necessary. A nice balance between the apparent weight of the spout and handle is a point to work toward.

Covers are a necessary evil from the construction standpoint and a pleasure from the design angle, for here there can be more variety in shape, especially in the knob. It must fit smoothly and stay on the tipped pot so there will be no chance of its crashing into the cup and embarrassing the hostess. A deep collar under the lid or a small lug on one side will furnish security. If the fit is quite airtight a vent hole is necessary.

There is no reason why a teapot need be spherical or ovoid in general shape. Irregularly planned solids are fun to use in experimenting with design and can be successfully used if no small pockets are left on the inside to exasperate the dish-washer. Since this teapot design problem is more difficult to manage than a simple bowl form, it offers much more pleasure and satisfaction in the solving.

A Milk Weed Hint

At this season of the year, some of the eastern potters are using their recent harvest of milk weed silk to add texture to the clay. Burning out this silk gives an interesting porosity to the body. The texture is quite different from that obtained by the burning out of sawdust which is more commonly used. Mrs. Lulu Backus of Rochester, New York, who makes this suggestion has had very successful results.

Above left, a Chinese Teapot of perfect proportions which fills from the bottom. Right, a modern Ceramic Teapot by Brian Heath of California. Again, as in the tea cups of the last issue, there seems to be a kindred feeling between old Chinese and modern American.

The Metal Worker *Suggests*

AN INTRODUCTION TO THE SMITHY

By Robert H. Savage

Wrought Iron Faculty
School for American Craftsmen
Alfred University, Alfred, New York

ONE OF THE MOST fascinating facts about the blacksmith is his inescapable versatility. Aside from the farrier who knew about horses too, the "general blacksmith" of the old days in America did a multitude of jobs. He made tools for his own and all the other trades. He made locks and mended clocks, and whereas one day he may have made a chandelier for a tavern (later to become a collector's item), the next day he would bend his efforts and his iron toward making log chain for the woodsmen who frequented the taproom.

This versatility had two wonderful effects on the smith. First, it inclined him toward a functional outlook, made his designs structurally sound and his ornament generally bold and thrifty. Second, it gave him a market in all classes of society.

Even today, if you own a forge and anvil and can use a hammer well, this market is still there and even hard to escape. Architects and builders and decorators will consult you about railings and lighting fixtures and fireplace equipment. Cabinetmakers want hinges, and florists want flowerstands and brackets for pots. Homeowners want doorknockers and trivets and toasting forks. The number and variety of jobs that seek you out are amazing. Besides decorative work, people come around wanting everything from hayhooks to fish-spears, made to their own designs!

If he wishes, the smith may develop a "line" to be sold through gift shops and do it profitably if the other customers give him a chance. A shop was once tied up for almost a year producing a hand-wrought item that had been advertised in a national magazine.

The uninitiated are usually surprised by the small amount of equipment a smith needs. Forge and anvil, hammer and tongs are the prime necessities. Of all those the anvil is most interesting. Its shape enables most forging to be done with very few other tools. The number of ways a smith can use his anvil might almost be considered a measure of his ability. A good anvil is beautiful as well as useful. The famous "Peter Wright" wrought anvils from England have a form as graceful as the hull of a sailing ship. When struck they ring like a bell. Clumsy, cast-iron farmers' anvils, on the other hand, give little pleasure either to the eye, the ear, or to the smith who has to use one.

The forge is a simple structure to hold the fire of smithing coal and conduct a blast of air into it from beneath. Old time forges were made of masonry and generally blown with huge bellows. A cheap "rivet

These charming old German woodcuts demonstrate that the equipment of a smith has not changed very much during the years.

forge" as used on construction jobs is serviceable for the beginner or hobbyist, and while the experienced ironworker may now use an electric blower, the hand operated sort is far better for the beginner who hasn't learned to control his fire very well.

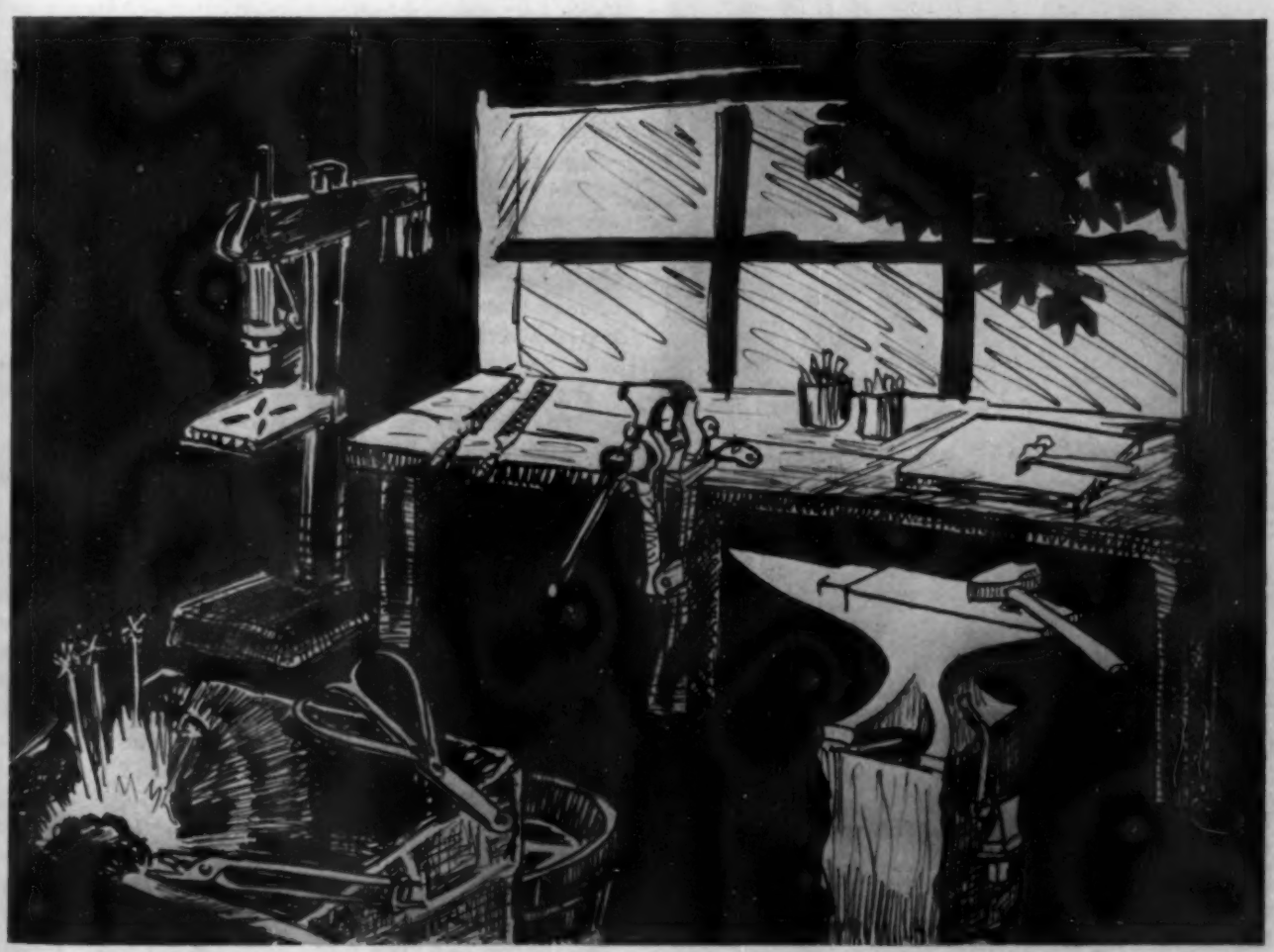
A blacksmith's hammer is his chief modeling tool for forming the plastic metal. Most commonly he uses a wedge-pein "engineer's hammer" with a head weighing up to forty ounces. Some prefer a cross-pein machinist's hammer. J. G. Holmstrom, smith, wrote of the former kind: "This hammer I have not been able to find out what it is good for. Too short, too clumsy, too much friction in the air."* The ball-pein hammer, he truly says, is "more ornamental than useful in a blacksmith shop." The usefulness of the cross or wedge-pein appears when iron is to be stretched in one direction only. It spreads the metal out as a potter might spread a lump of clay by hitting it with the side of his hand. There are many blacksmiths' tools which serve more accurately to direct and define a hammer blow, but most light forging is done between hammer and anvil only.

* J. G. Holmstrom, "Modern Blacksmithing" Fred J. Drake & Co. Chicago 1904.

While his hammer and anvil are among the most versatile of tools, the smith's tongs constantly seem to need remodeling. You can buy drop-forged tongs or make your own, and some will be handier than others. But many jobs turn up where the only thing to do is to heat up the tongs themselves and hammer their jaws into shape around the work to be gripped—or else make another pair.

The smith works in a small space. Even seven feet square will do for many jobs. Good ventilation is most important but too much light is a hindrance, for temperature must be judged by the color of the incandescent iron. It is the smith's use of his space beside the fire that enables him to "strike while the iron is hot" so effectively. While a welding heat is being made the stage is set for fast action. Hammer on anvil, face out and handle projecting ready to grab. Perhaps a stand placed to support the soft metal while the weld will be worked together. A brass rule or a pair of big calipers are where the hand can fall on them the instant they are needed. There is a piece of soapstone crayon on the anvil block, and a hardy for cutting hot iron rests in a staple in the side of the block.

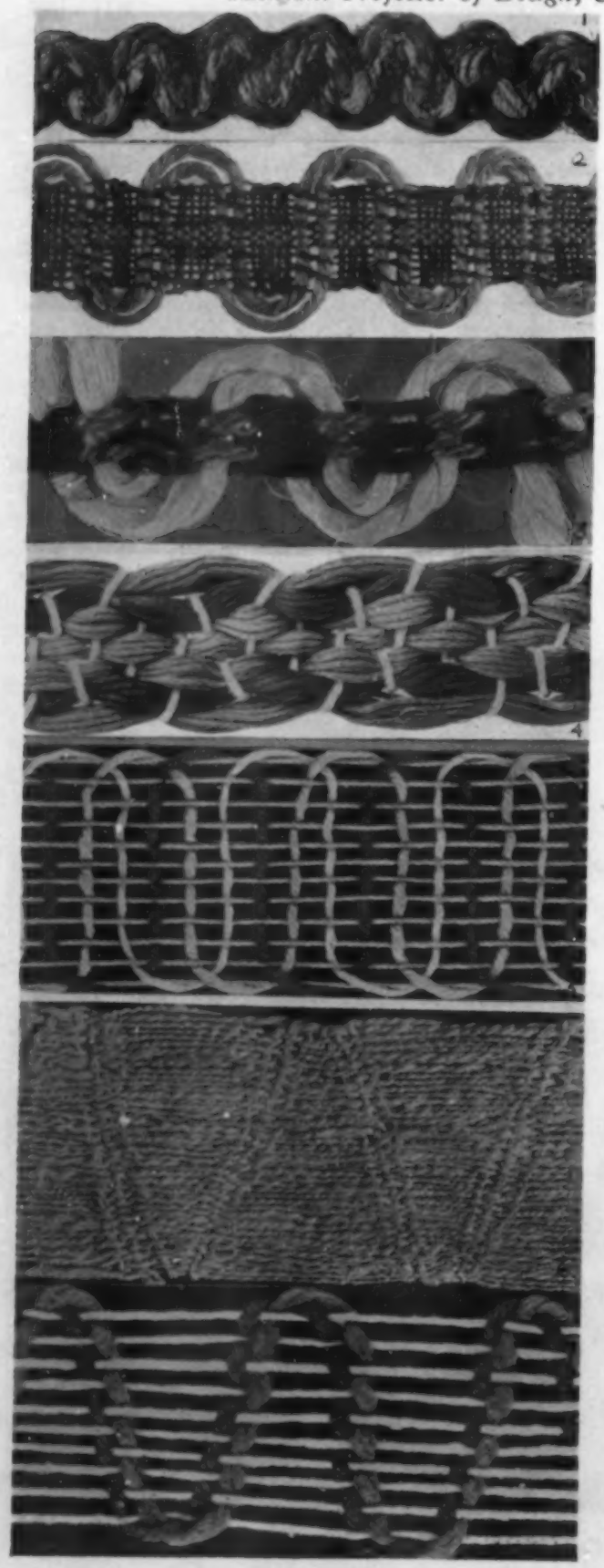
Now the iron is white hot. The design is fixed in his mind and the skill to make it in his hands. Among dazzling sparks the work comes from forge to anvil and, hammer in hand, the smith sets to work.



A Pen and Ink drawing by Mr. Savage showing the equipment needed for an ideal modern forge.

The Weaver *Suggests*

Edited by LEA VAN PUYMBROECK MILLER
Assistant Professor of Design, University of California, Berkeley



NARROW WEAVINGS

By Lila M. O'Neale

Associate Curator of Textiles in the Museum of Anthropology University of California, Berkeley

AMONG PRESENT-DAY peoples in different parts of the world to whom pins and other means of fastening are unknown or not available, tapes and bands are the ordinary costume accessories. Many of them are ingeniously made and attractive in coloring. The idea of weaving lengths to use in tying on or supporting garments is very old.

Figure 1 is a quarter-inch tape from one of the most ancient Peruvian graves. At first sight the twenty-five yards it measured resembled a formless mass of bands. In attempting to straighten them out, I found they were tied together in groups as if meant for a turban-like headdress.

The weaving method followed by the old craftsmen was the same for all the tapes in this mass. There are only two warps and five wefts of different colors. Each weft was separately carried over and under the two warps from right to left in order: 1,2,3,4,5. On the return from left to right, the wefts were carried under and over in reverse order: 5,4,3,2,1. The scalloped edges are the result.

Figures 2 and 3 are adaptations suggested by figure 1. They differ from it only in the number of warps and wefts which are interwoven. Figures 2 combines light weight and heavy weaving elements although the plain over-one-under-one technique does not change. Figure 3 places great emphasis on the coarse rope-like cord which forms the scallops and contrasts with the five jute warps.

Figure 4 is a reconstruction of a narrow wool weaving from a highland Guatemala town, Tucuru. The band is made very long to wind around the braided hair and then to tie in a long loop at the nape of the neck. One some women this loop may reach the waistline, and the ends fall nearly to the heels. Usually the colors are red and dark blue.

The weaving technique is more or less like any plain weave in that the weft moves across the seven warps at intervals. Between these intervals the weft crosses the two dark edge yarns in combination first with one and then another neighbor warp. The undulating dark stripe is the result of combining one warp with others.

Figure 5 is a reconstruction of a type of weaving found in ancient textiles from Peru and also from the Casas Grandes region of Northern Mexico. Any number of wefts can be entered alternately from the right

Figures 1 and 6—Bands woven on ancient looms. Other figures—Reconstructions in contemporary materials.

and from the left. If the weft nearest the weaver is picked up to carry it underneath any weft ends in front of it before it is put through the plain-weave shed, the edge will have an interlocked finish as shown in the photograph.

Figure 6 is a narrow cotton band from an ancient Peruvian grave. Probably the band served only once as binding strip since the yarn is carelessly spun and the warps are held together by a minimum number of wefts. The reconstruction in heavy cords (fig. 7) suggests a method of combining different weights of fancy braid and silk cord for one of the wide belts so much in favor at present.

The sections of bands illustrated in figures 8 to 12 are also from ancient Peruvian graves. Each band was separately warped and woven but for what purpose is not clear although the lengths are approximately right for armbands. The unwoven warp lengths at each end are tied together.

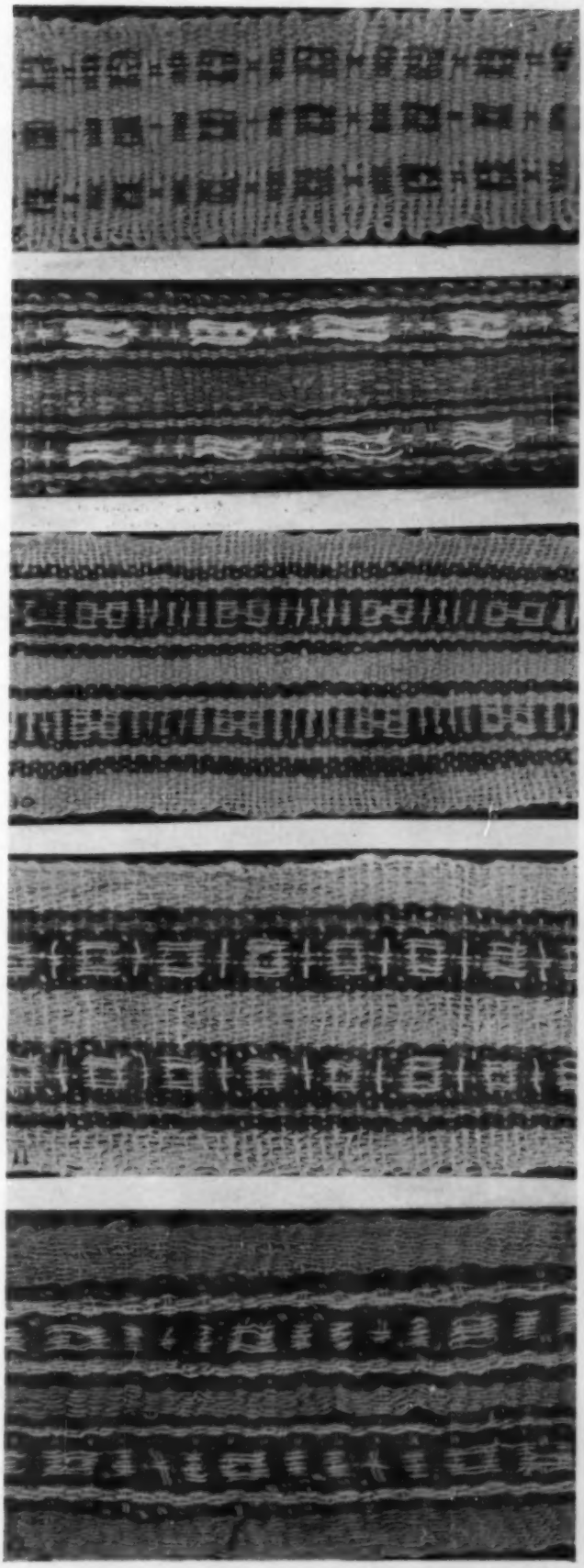
The group from which these bands were selected contains a dozen or more all similar in width and style. The colors are natural white and brown cotton (a light coffee color) and indigo blue. To judge by the numbers of other striped and checked materials, white, brown and blue was a favorite combination.

The technique of the bands falls under the general classification of warp-pattern weave. Each warp yarn, just as in our own damasks, can if necessary play two roles: it interlaces with the wefts to make the foundation material, or it floats over series of wefts to form patterns.

In weaving on looms with as few as four harnesses, one can produce warp patterns without much effort. The Peruvians, however, were obliged to give greater attention to actual manipulation of the individual warp threads. To date, archaeology has brought to light nothing more advanced than a loom attached to the weaver's waist. Only two sheds could be formed with the aid of devices normally part of the waist loom. Weaving on contrivances as simple as these necessitates finger work, or the insertion of small sticks or other objects to keep the pattern warps raised.

The bands in the illustrations are comparatively simple. Several narrower ones from the oldest period yet discovered on the Peruvian coast show that the ancient weavers had mastered the warp-pattern technique. Some of these Early Nazca bands have the same motives that appear in the pottery. A favorite design is an open flower with humming birds dipping their long bills into it.

The technique which brings the basic warps to the surface to form patterns which contrast with the basic interlacing which produces the ground material is an advanced accomplishment. It testifies to an understanding of the loom, to ability and experience, and to a willingness to plan ahead of the actual manipulation of the weaving elements.



Figures 8 through 12—Narrow Weavings on ancient looms.

The Woodworker *Suggests*

Editor, VIRGIL POLING

Dartmouth College, Hanover, New Hampshire

MATERIALS FOR THE WOODWORKER

By Virgil Poling

THE HOUSEWIFE who remarked that no suitable substitute had yet been found for food stated, in her own terms, the woodworker's position in regard to his raw materials. Good wood is about as scarce as steak, at present, and it is not my intention to suggest the use of any special kind of wood but, rather, to mention the working qualities of several kinds of wood. For convenience, I shall limit my discussion to woods native to New England and a few woods commonly used here but imported from other sources.

First, let us recall the old law that material, function, and design go together. They should not be considered separately. It is most common to have the need or function suggest the construction of a piece of furniture or some other object in wood. Following this, the woodworker usually considers the shape or design the object will take. Next, the material is considered. Just as the function will help determine the design, the design and function should help determine the material to be used. Objects receiving rough usage should be constructed from materials that will wear well. Thus, hard woods should be considered first. It would probably be unwise to include carving or other fine decoration on such pieces. Any decoration that is used should be kept low and a part of the piece rather than a part applied to the piece. Objects to be used for decorative purposes require more delicacy in their handling and offer a greater variety of possibilities in the selection of woods and designs. A word of caution might be in place here: do not labor your material or your tool. Real art is the result of skillful application of tools to a proper material to execute a good design and a functional object. Keep this in mind when choosing materials for your work.

Hard Woods

Maple, the most common hard wood in New England, is one of the woods best adapted to furniture making. The grain is close and even and will take fine finishes. The natural color is white when new, aging to tan or light brown. Maple is easy to work with power tools and fairly easy to work with all hand tools. It can be used with inlays and other types of decoration. It is a hard wood to carve and such decoration should be limited to low, bold designs.

Birdseye or blister maple has the surface filled with swirls and, though harder to work, makes a very interesting object when finished.

Cherry wood is light red-brown when new and ages to dark red-brown. Its working quality is similar to maple. Its fine texture and color make it perhaps the finest furniture wood native to New England. It lends itself admirably to inlays, carving, and other types of decoration.

Yellow birch and red birch are similar to maple and the light parts of these woods are hardly distinquishable from the dark sections of maple. It is difficult to find large pieces of dark birch that have an even, dark color. For this reason, it is often considered inferior to maple. However, when carefully selected, the darker can be the more desirable of the two woods. Birch is commonly used, along with maple, in making the maple furniture that has been popular during the past few years.

White birch, while softer and more porous than the other birches, has a similar grain. It is easier to work with hand tools than the other birches. It takes stain well but does not age well without the application of oil or varnish type finishes.

White oak is a very hard wood with porous and very uneven grain. It is light in color when new but ages with a "heavy" appearance. It is suitable for the construction of furniture to go with beamed ceilings or English-type houses. The finish of oak is important and effects suitable for very old or very modern surroundings can be achieved if desirable.

Red oak is more porous and has greater contrast in grain than white oak. It is suitable for furniture, floors, etc. but is less durable when exposed to weather (in boat building, for example) than white oak. It is an excellent wood for carving and is often used for large pieces of church sculpture.

Mahogany, the queen of furniture woods, is used extensively for high grade furniture. It is not native to New England but has been imported in large quantities. There are several grades of mahogany, ranging from Philippine Mahogany which is soft, with tough, stringy grain, to Central American Mahogany which is hard, has a beautiful golden-red color and is beautifully suited to fine furniture making.

Rosewood, ebony, cocobola, etc. are considered rare woods and are used more for decoration than other purposes. They are extremely hard and are excellent for handles, inlays, etc.

Beech is common to New England. The wood is hard and has an interesting, flaky grain. The tendency of the wood to twist and warp when used in large pieces has kept it from having very wide use. It is suitable for toys or other objects using small pieces.

Elm has a greater tendency to twist than beech and is rarely used.

Teak is a very fine wood for furniture and is very excellent for carving. The expense of importing it and in obtaining large quantities prevents it from being used extensively in this country. The color is rich brown and the natural oil in the wood, even though it is well seasoned, gives it a natural fine finish.

Walnut, though more native to the Middle West than to New England, is often used here. It is very dark in color. It has an even grain and works well with all tools. It can be used for making all types of furniture but its dark color often makes it appear "heavy." An effort should be made to keep designs "light" and more delicate than with lighter woods. Walnut carves well and is suited to all types of decoration.

Soft Woods

White pine, often considered a box lumber, is also a fine furniture wood. It lends itself well to panelling in rooms. It is a soft wood and should be kept sturdy by making adequate joints, using heavy thicknesses, etc. Caution should be used to avoid small, projecting parts that can be chipped off easily. Carving and decoration of all types should be kept low and bold. The knots in native pine are a part of its natural beauty and should be carefully selected but not avoided. Only the solid, red knots should be used.

Butternut, a light brown wood, is soft and unsuitable for furniture requiring rugged use. It works about like pine and is beautiful when finished in its natural color. It has a "light " appearance and can be used for panelling as well as furniture.

Spruce has great structural strength for its weight and is excellent for boat building, masts, etc. It has been used very little for furniture because of its extreme softness.

Cedars: Northern white cedar is very light and durable. It is used almost exclusively for small boats. The grain is even and soft. Aromatic red cedar is very red in color. It is used extensively for chest and cupboard linings. It is also excellent for making small objects such as boxes, etc.

Hemlock, until recently, was considered a building material suitable for little more than barn floors. It is not a good furniture wood.

Seasoning Lumber

There are two ways of seasoning lumber, air drying and hiln drying. Air drying requires a great deal of time but is probably most satisfactory in the end. Some woodcarvers prefer wood that has been slowly dried. A common rule is to place the wood in a hay loft, under the hay, for thirty years before using it. Air dried lumber should be stacked with thin strips of wood (called stickers) placed between the layers, and be allowed to dry two or three years in a well ventilated shed. Kiln drying is much more rapid but some "old timers" feel that this method takes the "life" from the wood.

The problem of testing wood and determining when it is dry enough to use is often mentioned. I sometimes use a moisture meter. One should be careful to drive the prongs of the meter well into the wood when using this method. Perhaps a better method is to apply, skillfully, a hand plane to a section of the wood in question. Experience should tell you when the wood is dry enough to use.

I am constantly talking with people who feel that they cannot work with poor woods. I can certainly sympathize with them and follow their reasoning to a certain extent. However, I often find craftsmen desiring mahogany when they are still in the pine stage of their development as far as their skill is concerned. It is like camera enthusiasts demanding a Leica camera and using it exactly like a Brownie. Always remember that it is not the wood alone that determines the quality of the finished piece. Sharp tools, skillfully applied are also important. If you have not tried pine or some of the cheaper woods, give them a try. They are worthy of any craftsman if used honestly and skillfully.

Carved box of sycamore from "An Introduction to Decorative Woodwork" by Grimwood and Goodyear.

STARS SHINE IN ALABAMA

by **ELINOR GRAHAM**
Author of Maine Charm

Mrs. Graham and her young daughter.

ONE THING leads to another. If I had not started to collect buttons ten years ago, I wouldn't have met Ike Skillin, who taught me how to make small animals in stone. If I had not learned to polish stone, it is doubtful if I would have returned to an old interest in metalcraft. If I had not had stones on hand—and buttons—I would never have rung the bell at the Metalcraft Studio in Fairhope, Alabama.

This is not a story of the jewelry I have made. Indeed, I could not have made the war-rings, clips, rings and buttons that I have succeeded in turning out, if it had not been for two superlative craft women who live in a charming little town on Mobile Bay. This is a story of Margaret Biggar and Elise Hooker who conduct a metalcraft studio in Fairhope.

The town of Fairhope is justly famous. Founded in 1894 as a Single Tax Colony by the followers of Henry George, it soon became a center of nonconformist individualists from all over the country. The colony is now only a circle within a circle of an expanding community.

In Fairhope, in 1907, Marietta Johnson founded her school of Organic Education. The school attracted the attention of men like John Dewey, James Harvey Robinson, Upton Sinclair, and Alexander Meiklejohn.

Margaret Biggar is a graduate of Mrs. Johnson's school. Her interest in metal craft was stimulated at the school, by Miss Irene Bell, the teacher of arts and crafts. From Fairhope, Miss Biggar went to Cranbrook where she studied under Arthur Neville Kirk, the great English metalcraft worker, and was chosen from a large group to remain on as his apprentice. After that she worked as his assistant.

In 1931 she came back to Fairhope to teach in Mrs. Johnson's summer course for teachers; and the next year became a member of the regular staff of the school. Here she met and formed a lasting association with Elise Hooker, who had taken over Miss Bell's position as head of the Craft Department at the Organic School.

After Mrs. Johnson's death the two women left the school, and founded, on the oft mentioned shoestring, a studio of their own. To this day the students at the Marietta Johnson school go to Miss Hooker and Miss Biggar for instruction in the art of silver making.

I am proud to count these two women as my friends. They are generous as well as hard-working. Through their enthusiasm and tireless interest they inspire the most unlikely people to turn out objects of beauty. They never take the credit to themselves or ask for credit anywhere. One hesitates to think what fame as metalcraft workers might be in store for them if they gave up their school and worked simply for themselves, turning out gold and silver ornaments of such beauty that they make you catch your breath.

They never take more than eight pupils in a class; and the classes never last more than two hours. But what amazing results are obtained! Why? Because it is assumed that each person at the bench is there for a specific reason: to design and make pieces of jewelry as beautiful in design and perfect in execution as is compatible within the creative endowment of the individual.

Excellence in the craft is demanded by Margaret Biggar and Elise Hooker. Each person at the bench does his or her own work from start to finish, but there are frequent consultations and discussion of problems (I can hardly believe I made my gold ring set with pearls). There is nothing "artsy-craftsy" in the work turned out by the Hooker-Biggar Studio.

Gossip and small talk are discouraged in the studio. Whether the pupil is fourteen or forty—and one of the best craft workers is eighty—each silently and deftly proceeds with his work. We work silently but happiness sings loud in the room.

To permit the youth of the town to come to the studio, these amazing women established a price of fifty cents for a two-hour lesson. They furnish everything but the metal. Everyone who comes from outside of the town is astounded that such gifts as these two women possess should be so generously put at the disposal of their pupils at such a paltry fee.

They say that the ones who need it and desire it the most could not afford to come if the charge was two dollars or even one, and so they continue to pur-

sue their original course, although by now they have a following that would permit them to charge much more. The result? I've never seen a town before in which practically every literate person wears something beautiful in the way of jewelry of their own creating.

But don't think that you can get in the class if you hop down there next winter by plane, or drive down in your own car. You'd have to make arrangements months in advance . . . and take your turn. Obviously, they don't have to look around for pupils.

I'm going down again this winter. Ike Skillin, my mineralogist friend, has given me a large baroque pearl. He says it's worth at least seventy-five dollars. He has had it on hand for years and no one has bought it. He gave a handsome antique firearm of some sort for it.

He knows about my work at the metal-craft studio. He approves. He sends interesting stones that he cuts to the ladies, and they send stones to be cut by him. Ike says the reason he has never sold that pearl, is because it would be impossible to set it effectively. That's too much of a challenge. I can set it with the help of God and certain stars in Alabama.

I'm going to make a gold lapel pin. The pearl is almost the exact shape of a pear. I'll make the core end, the stem, and the leaf of gold . . . unless . . . Margaret and Elise think it would fit in better to the body of a bird. Shades of Cellini. I've drawn up both designs. The pearl would make a very nice bird. Ike Skillin says if the result is successful, as a reward, I can make him a ring.

The Misses Biggar and Hooker, metalcrafters extraordinary.

GUARD, GUARD ME, BEAUTY

Guard, guard me, Beauty, my most dear,
Lest I should only hear;
Watch over me, Beauty, oh, watch ceaselessly,
Lest I should only see;
And for fear I should possess life, and not Life me,—
Who love it over-much—
Guard, guard me, lest I should not understand
But only touch.

Laura Spencer Porter

HERE'S SOMETHING NEW!

by **ROBERT L. MORGAN**
Student, School for American Craftsmen
Alfred University, Alfred, New York

DURING the past few months, while a student at the School for American Craftsmen, I constructed a compact unit of a potter's wheel, damp box and wedging table which has proved itself most useful to a number of students. I thought some of your readers might be interested in the manner of its construction.

Its heavy, lock-jointed, bolted construction makes the unit rigid and solid. The heavy fly-wheel and tapered roller-thrust bearing give it great smoothness and the ease of operation needed for the making of fine pottery.

The metal-lined damp-box keeps clay in a workable condition for days and the wedging table with its cutting wire is a handy time saver.

Its removable top and throwing plate make it unusually easy to clean.

Any craftsman able to use his ingenuity and simple woodworking tools should have no trouble with its construction. The total cost of the original was around twenty-four dollars, but this cost would probably vary in differing communities and as a result of the capacity of the individual to do his own work.

The eccentric shaft, wheel head, connecting rod, and upper (babbit) bearing loom, which, together with the seventy-five pound fly wheel, were purchased at a local junk yard for seven dollars.

The lower bearing is a tapered roller-bearing from the front wheel of an old car which I picked up from an auto wrecker for fifty cents.

A local machinist turned the shaft to fit the fly wheel, turning head and bearings for three dollars.

The removable throwing plate is a fourteen inch disc of five-sixteenth inch steel plate which was cut out with a torch and ground smooth by a blacksmith for a dollar and fifty cents. Nails, screws and wood account for the remainder of the cost.

DIRECTIONS

First, center the turning head on the throwing plate and, with a drill press, drill three five-thirty-second holes unequally spaced through both the head and the plate. The holes in the throwing plate are then tapped for quarter-inch by two-inch machine bolts. The bolts are screwed in tightly and the heads cut off with a hacksaw, leaving about three-quarters of an inch of bolt protruding from the plate. The threads which come through to the top surface of the plate must be filed flush. The holes in the turning head are then redrilled with a seven-thirty-second drill to make a snug fit for the lugs on the throwing plate, thus holding it securely in place, yet making it possible to be lifted off for cleaning purposes.

The mechanical parts assembly drawing shows how the various pieces must be assembled. The dimensions, in most cases, are not critical and can be changed to suit available parts. Of course, a change in the length or spacing of the bearings or eccentric will necessitate changing the wooden parts, but the size of the shaft itself doesn't matter as long as it is heavy enough for its job. The eccentric should be off center around three to three and one-half inches.

Any heavy wheel will do for a fly wheel (up to around one hundred pounds) as long as it can be secured tightly to the shaft and runs truly.

After the top bearing is in place the assembly can be set up and the maple block with the lower bearing can be moved about until the whole assembly turns freely. The block should then be bolted permanently in place.

The "exploded" view and cabinet drawing show the construction of the wooden parts. All two inch pieces are bolted with five-sixteenth inch bolts and the one-inch pieces fastened with No. 9 by one and one-half inch screws.

It would be wise to get the mechanical parts together first, as minor changes in the wooden parts may be necessary.

First cut the legs and bolts on parts B, C, and D, (see cabinet drawing) then parts I and J. The part I, which holds the upper bearing, will have to be made to suit the bearing or pillow-block obtained, and its location is dependent on the size of the fly wheel used.

The flooring is then fitted to the frame. Be sure a hole is left for the shaft to come through!

With the flooring in, the sides and ends can be put on; and then parts Q and R which form the sides to the damp-box.

The damp-box should be lined and floored with twenty-eight gauge galvanized iron, tacked along the top with four-penny galvanized nails and soldered to make it watertight.

Part G is put on next and then the underside of part S is covered with galvanized iron and screwed into place. Part H comes next, covering the top except for the removable lid over the wheel and the top to the damp-box "T" which also acts as a wedging board.

Two-inch pine is glued for the wedging board and three sides are rabbited with one by one-inch rabbits to make it fit flush with the rest of the top surface. Sheet metal is then tacked to its under surface and the damp-box is finished.

The removable lid over the throwing wheel would be best and most easily made with a twenty-two by twenty-eight inch piece of three-quarter inch plywood. If unobtainable, it is possible to use two layers of one-inch pine with the grain running in opposite directions. These pieces can be tacked together, the nineteen-inch circle scribed exactly over the center

of the shaft, then hole cut and then reassembled with screws. The metal splash guard is a piece of twenty-eight gauge galvanized iron three inches by sixty-five inches which is shaped and fastened between the two layers of wood. (See detail on the mechanical parts assembly drawing.) Make sure the bottom layer of wood has notches cut out to fit around the legs and is one inch shorter on both front and back in order to make it fit flush with the rest of the top surface.

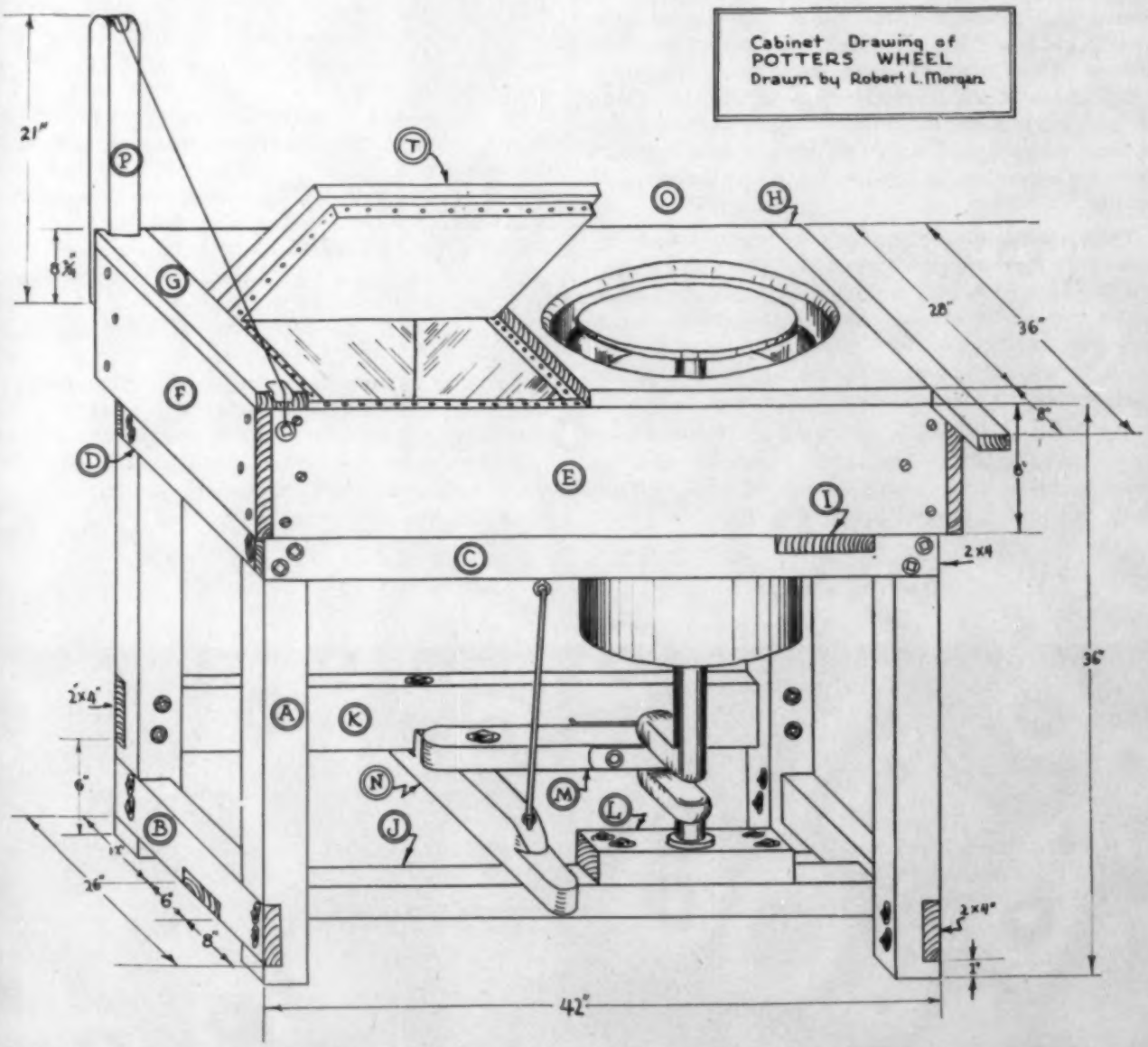
The detail shows the construction of the clay pan. Unless experienced in handling sheet metal it would probably save time and patience to have the pan made by a metalsmith as it is quite a job when tools are limited!

The detailed drawings show the construction of the connecting rod and kick treadle. The connecting rod is first connected to the eccentric shaft and the kick treadle bolted to it. The correct location for the bolt hole on the back crosspiece "K" can only be found by trial and error. Several different positions may have to be tried for this and for the bolt hole holding the connecting rod to the kick treadle before the place where it works most easily is found. When you are satisfied that it runs smoothly the quarter-inch mild steel support rod for the kick treadle should be attached.

The post "P" which holds the wedging wire is fastened to the back with two quarter by three-inch lag screws. The wire is No. 20 piano wire which is fastened to the front with a lag screw. The wire goes over the post and is fastened to the leg by a turnbuckle. A small piece of sheet metal should be placed beneath the wire where it goes over the edge of the top and post to keep it from cutting into the wood.

All parts should be carefuly sanded, the sharp edges smoothed, and several coats of good water-proof varnish or other wood preservative applied.

If I can answer any further questions for readers of CRAFT HORIZONS I shall be glad to do so at any time.



We are unable to reproduce three other drawings giving detailed working directions but they can be had on request to the Editors, as well as a complete list of needed parts.

Hand-Blocked Wallpapers From Denmark

by **KJELD PACKNESS**

IN THE FACE of enemy occupation during the war, the Danish people were united in spirit as perhaps never before. Under the great mental strain caused by occupation and with the accustomed activities of life restricted, her artists and craftsmen, her writers and poets took a strong and leading part in the development of the country's creative resources. As must have happened in other parts of Europe, the loss of outer independence brought to the fore inner values which gave vigorous impetus to the artistic life of the country.

The hand blocked wall papers illustrated here are a product of Denmark's newest art craft industry which was developed during the war. The wall paper industry as such was not born yesterday in Denmark. It existed well before the war but it had always been greatly influenced by imported, low priced machine printed papers most of which came from Germany. When importations from Germany ceased, the Danish wall paper manufacturers turned to the resources of their country and with rare insight and foresight took the opportunity to develop new standards of quality.

Their methods of doing this were interesting because they represented a cooperative effort on the part of manufacturer, artist, architect and craftsman. With the backing of the manufacturers and under the sponsorship of the Danish Art Craft Society, several competitions were arranged in an attempt to win the cooperation of the Danish artists.

The challenge was accepted with great enthusiasm by outstanding artists and textile designers. With no building being done, young architects were particularly responsive, recognizing in this work the future possibilities for the development of interior design.

The competitions had widespread publicity. Exhibitions were arranged which served to arouse public interest and which gave the whole effort a broad educational value. Considerable effort was made to open the eyes of the homemaker to the decorative results which might be achieved through the use of carefully selected papers.

New ideas in the use of wall paper were suggested. From the illustrations it may be seen that some of the designs are perhaps too strong and colorful for overall use in a room, but they might be introduced on one wall or in one corner as an integral part of the interior design. Other designs were particularly suited for use on ceilings or in small entrance halls which are a part of every Danish home. Through displays it was proved that the modern designs could be used with antique and provincial furniture as well as with contemporary furniture.

In the designs themselves, themes of every type were introduced reflecting the workmanship of textile designer, block printer, or abstract artist. It is unfortunate that the illustrations do not appear in color. New standards were achieved in this field through hand blocking methods—methods which also allow the artist a freer scope for his imagination than can easily be achieved by machine techniques.

Since the war, the papers have been shown in exhibitions in Sweden and England and are now arousing interest in America. In themselves they are stimulating for their color and imagination and they constitute an interesting example of what can be achieved in a short space of time and under difficult conditions when artist, architect, craftsman, and manufacturer work together for a common end.

TT 525 JUTTA MOLLER
MOLLER

Delvings In Design Presents—

Exhibitions Can Be Instructive as Well as Fascinating

by **RACHEL GRIFFIN**
Member, Oregon Ceramic Studio
Portland, Oregon

PHOTOGRAPHS on these pages were taken of displays in an unusual exhibition recently shown in the gallery of the Oregon Ceramic Studio in Portland. The show grew out of two summer classes in design financed by the Carnegie Corporation and taught by Miss Marian Hartwell of San Francisco. The Oregon Ceramic Studio, whose work is primarily educational, was a sponsoring agency for the classes, and Lydia Herrick Hodge, the Studio's executive secretary, followed the work of the two groups closely. She noticed that many of the designs (some of them made by beginning students) strongly suggested one of the various craft media, some being extremely useable for the weaver, others suggesting metal work, ceramics, printed textiles, etc. It seemed to her that if skilled craftsmen would carry out the student designs, the resulting craft work could be shown together with the original designs, in an exhibition which would be illuminating, both to the public who veiwed it and the craftsmen and students who contributed to it. In addition, the exhibition would provide tangible evidence of the quality and scope of the work accomplished in Portland through the use of Carnegie Corporation funds.

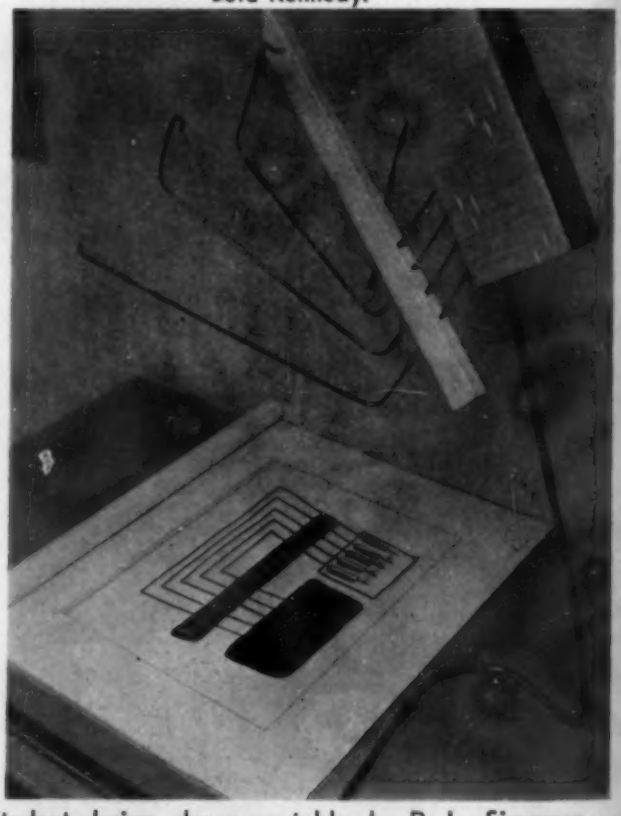
Designs from the classes were selected, mounted, put in portfolios and housed at the Oregon Ceramic Studio. The committee contacted skilled craftsmen of the area, who saw at once the possibilities in the project. Each made selections which were adaptable to his craft medium and congenial with his particular approach to his art. (A few advanced students in the class carried out their own designs.) The photographs show some of the results of the undertaking. In the exhibition the student designs were arranged with the craft work adapted from them. Because of the emphasis on the importance of design in the crafts, the show was called simply "Exhibition of Design."

Those who worked on the exhibition felt that it fulfilled the purposes for which it was assembled and presented.

It illuminated the processes by which a craftsman works from a design not his own, showing how he may follow it explicitly and in detail, or simply make use of motifs and directions which he finds in it, using it primarily as a starting point for his creative efforts. It showed how the artist-craftsman may find color suggestions in a black and white design, how he may amplify and extend a basic design plan, how he may create a three-dimensional design from a two-dimensional pattern which barely suggests the third dimension. The displays indicated also that

(*Continued on Page 38*)

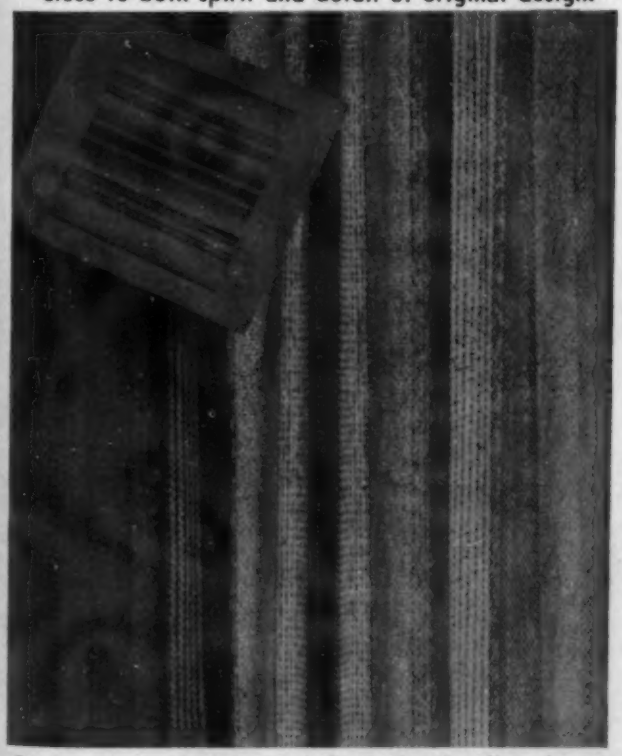
Design on left in background, Lorraine Moore. Plate in foreground, showing adaptation of design to circular space created by Leta Kennedy, ceramist and teacher of design. Design and vase on the right, both by Leta Kennedy.



Student design, shown on table, by D. Lu Simonsen. Abstract sculpture by Tom Hardy painter and sculptor. In the sculpture the lines forming the half square in the design are detached and set at angles to form a three dimensional direction. The block form and the long rectangle are retained but transposed. Barely suggested on the block in the sclupture are the small repeated accents found at the right of the design.

Student design shown in foreground, Ruth Catterson. Silk screen printed textile, Rosamond Stricker Day, textile designer and producer. Mrs. Day worked out a number of color variations of the design keeping very close to both spirit and detail of original design.

Student design in background, Ruth Lubersky. Plates and mugs by Harold Riegger, ceramist. The design here has been used chiefly as a starting point for the artist. Important structural changes have been made, forms super-imposed but the original motifs retained.



Student design in upper left by Twila M. Alber, beginning student. Weaving in chartreuse, gray, white and black rayons, cottons, chenilles by Lynn Alexander, weaver and metal worker, follows the design rather closely, changes being made only as dictated by weaving material.

Student design in background, Ruth Catterson. Bracelet in copper and brass by Cliff and Frances Walker jewelry designers and metal workers, keeps simplicity and power of the design, raises the pattern to form a relief and makes the verticals in the design into hinges joining plates.

CRAFTSMEN'S FORUM

What Is the Craftsman's Goal?

Dear Editor:

Dorothy Draper's splendid article is filled with valuable suggestions for any craftsman. I fear, however, that one vital question has been overlooked. What is a craftsman? Is he conducting a small manufacturing business or is he trying to work out a philosophy: a way of life wherein he can express himself in objects as an artist does in his paintings?

In the first instance, to gain production or to produce anything for sale in quantity or to insure prompt delivery he must employ others. When he does this he is subject to all Federal and State labor laws and tax measures. He must conform to all efficient business practices and production methods. His time and thought is concentrated on securing material, arranging work for others, giving instruction, filling out endless government reports dealing with social security, withholding taxes, income tax records, and don't forget the workingman's compensation insurance. After he is all through this he may keep, if he has been smart, 25 cents out of each dollar of his gross earnings for his very own. In other words, his production has to equal $14,000 to $16,000 a year to make a living wage. He gives up the very thing that he is trying to bring about—his personal freedom. He is not working for himself but for his employees. The market is geared for material produced in this way (production line) and articles must stand considerable mark-up because of selling costs.

Now to produce 60 lamps in a reasonable delivery as Miss Draper suggests, the craftsman must have proper equipment and help. When he has the set-up as outlined, sure, he can get out the lamps. But the 60 lamps are a very, very small part of his yearly output. Therefore, he becomes a small manufacturer and is not a craftsman at all. He might better make ironing boards or step ladders or objects more useful than decorative—but better adapted to a streamline production. Unfortunately, or otherwise, a craftsman is an individualist—a non-conformist—therefore, any of the aforementioned Federal regulations and much of the management required to supervise other workmen give him a pain in the neck.

In my opinion, Miss Draper is in the wrong market. After thirty years of crafts, twenty as a free lance worker, I believe that it is the function of a craftsman to produce material that a manufacturer cannot make: to produce fewer and better things: let the sales take care of themselves. If there is quality, it will sell.

I want to emphasize again the importance of Miss Draper's article. I can profit by the suggestions therein and so can every craft worker. It is full of meat.

The choice is up to the individual in fulfilling the needs and demands of the decorator and other larger markets or of making fewer and more choice objects and retaining freedom of personal expression. There has been expressed in one of the late books about the South this phrase: "To be able to stop work and throw a stone at nothing." How about it?

To a craftsman, work with materials becomes almost a religion. In the product of his labor should be found all of his knowledge of design and skill of handling material. His research for "style and trends" should never cease. He should and will work hard at his craft but he should also have periods for contemplation, study and recreation.

In other words, it is surely a way of life, be it impracticable or otherwise, according to the standards of decorators. We craftsmen live each day to the fullness thereof and manage to find what we call the good things of life.

Leonard Rankin
New Hartford, Conn.

Two Last Words on Lead

Dear Editor:

Why get so excited about lead poisoning when our more hardy elders celebrated progress by drinking water from lead pipes? How about the fine lead basins in London courtyards from which rainwater was taken for all uses for a few centuries. (The birds had a chance at the lethal stuff then as now.) And also what about the famous prewar English artists in lead, who made still more rainwater basins as well as fountains and statuary? Their work was infinitely more advanced than Mrs. Munn's—therefore more poisonous. I think the trouble is our modern ducks and others are getting soft.

Craft Enthusiast of
Newburyport, Mass.

Dear Editor:

The information which I have been seeking in order to answer the protests about the use of sheet lead as a decorative medium has just been brought to me. I am so happy that you have asked me to answer these protests for I believe the things I have learned should be published. Making these inquiries has brought me a fuller realization of the sincerity and generosity of truly big people.

I am not at liberty to quote names but if I were, people in scientific circles would recognize the names of three of our country's most capable scientists. I am deeply indebted to them for their interest in this and for the time they spent in long distance phone calls and correspondence relative to my problem.

One of the scientists, an M. D., says, "The comments in 'Mrs. Munn's fan mail' are not astonishing in any way, but, in fact, represent the more or less usual reactions of uninformed people who attempt to deal with matters of this kind. The response is usually emotional and not factual, and argumentative rather than soberly critical."

He also mentioned the fact that my article gave the precautionary measures which should be followed in using lead. It was my feeling at the time that I had covered this point rather thoroughly.

Other facts which I have learned are that the hazard of dealing with metallic lead in the case of adults is primarily a matter of avoidance of dust or fumes; that if metallic lead is scraped, sand papered or otherwise fragmented mechanically, or if its oxidized surface is subjected to mechanical operations of any kind, finely divided metal is likely to be thrown into the air to be breathed by anyone who is near enough to do so. Whether or not trouble occurs will depend upon the concentration of these materials in the air and the length of time over which the individuals are exposed. It was pointed out that in work such as I was doing that hazard could be completely avoided.

The following quotation from correspondence should be of interest to any craftsman wanting to use lead: "Finally it is to be remembered in connection with exposure to lead compounds, that it is not possible to live on this earth without taking in and obsorbing into the body measurable quantities of lead. This is no excuse for carelessness in the handling of this element and its compounds, but it does clearly indicate that lead compounds in order to be poisonous at all must gain entrance to the body in adequate concentration. The limits of such concentration are well on the way to being accurately definable, and therefore there is no longer much excuse for the kind of unreasonable beliefs and statements that have hitherto characterized lay and sometimes medical discussions on this subject."

Hoping that this information is what you wanted, I am

Sincerely yours,
Ann Leichliter Munn
(Mrs. Hiram)
Ames, Iowa

We Hear From Massachusetts!

Dear Editor:

Your readers might be interested in the following report of an extremely successful conference on Handicraft at the State Teachers College at Fitchburg held on July 17 by the Vocational Division of the Massachusetts Department of Education.

The theme of the conference was Crafts and Current Markets. The speakers each brought out factors which determined successful saleability of craft objects. It was interesting to note, that though the speakers came from widely different commercial fields, each stressed the same theme, emphasizing the need for individual design adaptions and the fact that love of the product and the necessary commercial attitude must go together if production for market is to be successful.

Speakers were: Mr. Humphrey J. Emery, Director of the Boston Society of Arts and Crafts; Mrs. Marie Griggs of the Women's Educational Industries Education in Boston; Mr. Lee Court, Display Manager for Filene's in Boston; Mrs. Clare L. Walsh of the Massachusetts Department of Education, Chairman of the conference.

Sincerely yours,
Clare L. Walsh, Asst. Supervisor
Household Arts Education

We also hear from Massachusetts that Fellow-Crafters have moved to 28 Oliver Street, Boston, which provides a larger and better retail store as well as other facilities for their many customers.

New Trends

To the Editor
Craft Horizons

I believe the new trend of a constantly closer alliance between experts in their field and business concerns bodes well for the future of the clients of the various companies who have the vision to use such consultants. When as distinguished a ceramist as Mr. Kenneth E. Smith becomes director of the ceramic department of the American Art Clay Company of Indianapolis, this trend becomes very evident.

Mr. Smith holds a B. S. degree from Alfred University and an M. A. from Ohio State. He has taught at Newcomb College, Tulane University, is the author of many publications on ceramics and is a past president of the Southeastern Art Association.

It has occurred to me that many of your readers would be interested in this piece of news.

Sincerely,
E. M. Shelley
Indianapolis, Ind.

Fifth Annual Pacific Coast Textile Exhibition

Dear Editor:

We feel many Eastern readers will be interested to hear of some West Coast activities.

Each spring we hold the Pacific Coast Ceramic Exhibit, so in the fall the showing of textiles is a yearly event. At present the Fifth Annual Pacific Coast Textile Exhibition is being held in the Art-in-Action Shop of the City of Paris and will run through October 31st. The exhibit includes the work of thirty-five artists of the Pacific Coast from Seattle to San Diego, and it compares favorably with that from the Museum of Modern Art in New York which is being held concurrently in the San Francisco Museum of Art.

The present exhibit I believe proves that we have stimulated the interest in modern textiles, and the response we have had from the public as well as the widespread publicity the show has been given is a further indication that this is so.

Beatrice Judd Ryan, Director
Art-in-Action Shop, City of Paris
San Francisco

AMERICAN CRAFTSMEN'S EDUCATIONAL COUNCIL NOTES

Metropolitan Museum Exhibition

The plans for the National Exhibition of Hand Arts, to be held at the Metropolitan Museum in 1947, are progressing rapidly but the detailed announcement promised for this issue has been postponed until a later issue owing to the enlarged scope being planned for the Exhibition.

The School for American Craftsmen

At last the School for American Craftsmen is established in shops of its own and the days of hammering, fitting and falling over workmen and lumber are over. From now on scenes of great activity and interests, as well as a cordial welcome, will greet all visitors.

Owing to housing difficulties only thirty-four students were admitted October 1st, but accommodations should be better by the beginning of the new term on February 1 and it is hoped the shop space will then be utilized to its maximum.

Mr. Herbert H. Sanders, formerly Associate Professor of Art at San Jose State College, has joined the the School's ceramic faculty. We are proud to announce that Mr. Laurits C. Eichner spent two weeks at the School in August and that he will continue to act as Consultant Expert to the metal department. The equipment for Mr. Savage's heavy metals shop is on its way and soon the noise of the anvil will be heard in Alfred.

A new catalogue giving all scholastic details will be ready shortly.

We are happy to announce that Mrs. G. Lynn Sumner (Mary Brooks Picken), well-known as an author and deeply interested in the development of craftsmanship in this country, has consented to serve on the Board of Managers of the School.

Exhibitions

Owing to housing difficulties only thirty-four stu-Hands—A Common World Denominator," scheduled to start September 15, only opened October 8 and closed November 12. The opening Tea was a delightful affair and there have been many visitors from among the United Nations members now in New York. In fact, Miss Washburn has often wished for an interpreter at her elbow during the past month!

We have found the attendance at our Christmas exhibitions most disappointing during the past three years. We have, therefore, decided to rent our space to America House from November 15 on for the display of special Christmas gifts and cards.

Our next exhibitions will be "Jewelry a la Mode" in January. In February there will be an exhibition of the ceramic plates of Miss M. A. Hadley of Louisville, Kentucky, and the ceramic sculpture of Mrs. Simon Moselsio of Bennington, Vermont.

New Acquisition to the Library

AMERICA'S FABRICS by Zelma Bendure and Gladys Pfeiffer

The Macmillan Company, New York. Price $10.00

Well over one thousand different fabrics are being made in this country today and new ones are constantly being developed. In this profusion, an accurate knowledge of the fibers and manufacturing processes which determine the characteristics of the finished materials is of the utmost value for the intelligent buying, selling, and use of modern fabrics.

This book supplies that information. It describes the sources and history of every fiber, the processes by which each is made into yarns; woven, knitted, twisted, or felted into materials; finished, dyed, or printed for the final fabrics. All the clothing fabrics, laces, rugs, and other home fabrics are described and illustrated.

To the handcraftsman, this book will present a detailed survey of the technology of a great industry. By learning what man and the machine can do in the manufacture of fabrics, the heandweaver may be in a better position to clarify his own position and its relationship to the industry. It will challenge the resources of his art and of his craft if it is his intention to add a significant chapter to the broad future of textile technology.

From a friend recently returned from England, the library has received the gift of a charming little book, "British Craftsmen" by Thomas Hennell. Mr. Hennell describes not only the crafts themselves but the way of life of the craftsman and the effect that social changes have had on his conditions of work. The illustrations are particularly delightful and together with the brief text show that "the hand of the craftsman is recognizable in the quality of life and the unity which develops under it."

Another charming book added to our library is "Design: An Introduction" by Janet K. Smith. There is little text in this book, but that text is illustrated by fifty-one plates of pictures, objects and textiles, the captions of which lead the observer on to his own deductions. It is an interesting presentation and worthwhile studying.

AMERICAN CRAFTSMEN'S COOPERATIVE COUNCIL NEWS

America House

Never has a Christmas season found America House so full of lovely things. How long they will last we hesitate to say for our sales are heavy and the full Christmas swing is just beginning. Shop early, is a slogan to be applied these days not only for the benefit of the salesgirl, but for the shopper as well.

A New Group

It is with pride and pleasure that we announce the affiliation of one of the newest and most interesting groups in the country—The Pennsylvania Guild of Craftsmen. Notice of their activities appears in the news of the Affiliated Groups. This is just a word of welcome.

ACTIVITIES OF AFFILIATED GROUPS

THE PENNSYLVANIA GUILD OF CRAFTSMEN, our new affiliated group, sends us the following account of their activities. We are sure that all the other groups will join with us in welcoming them:

The Pennsylvania Guild of Craftsmen was organized in 1944. Their membership has already reached the high total of approximately 550 members. These are distributed amongst five chapters located in Philadelphia, Harrisburg, Lancaster, Pittsburgh, and the Lehigh Art Alliance.

In 1946 the Guild presented their first State-Wide Exhibition which was held at the Art Alliance in Philadelphia from April 15 to May 5. At this time there were demonstrations in weaving, metalwork, block printing, spinning, wood carving, throwing, and design. In addition, the standard of the exhibition was extraordinarily high and in spite of the Pennsylvania Dutch character of the Guild seal, pictured here, much of the work was modern in design and feeling.

The present officers are: President, William Rohrbeck, Harrisburg Chapter; Vice-President, Henry Ewertz, Philadelphia Chapter; Secretary, Paul R. Wieand, Allentown Chapter; Treasurer, Raymond Schnader, Lancaster Chapter. Heads of Committees: Exhibition: Henry Ewertz, Philadelphia Chapter; Sales Promotion and Markets: William R. Talbot, Philadelphia Chapter; Craft Education: Walter Read Hovey, Pittsburgh Chapter; Publicity and Publication: Mrs. Mildred Keyser, Philadelphia Chapter; Local Chapters: Paul R. Wieand, Allentown Chapter; Cooperation with State Agencies: Mary Douglas, Harrisburg Chapter; Constitution: Dr. Naaman C. Keyser, Philadelphia Chapter; Historian and Librarian: Mrs. Paul W. Eshelman, Lancaster Chapter.

The Guild plans another exhibition next April which it is hoped many representatives from the Affiliated Groups will be able to attend.

When we read the news of the ASSOCIATED HANDWEAVERS we always wish we belonged to their group for they seem to have a series of meetings we should love to be able to attend:

The tenth birthday of the Associated Handweavers was celebrated in June when Mr. and Mrs. Don A. Davenport entertained the charter members of the association at a buffet luncheon at their home in New Hope, Pennsylvania. Hre the Associated Handweavers were first organized, and old times were recalled and associations renewed. As usual, the weaving cabin, dye house, ancient looms with up-to-date equipment and everpresent hospitality, made the meeting an interesting and inspiring one.

The regular July meeting was held at the summer home of Mrs. Natalie Corbett, Lavalette, New Jersey, another outing where the ocean and weaving vied for supremacy.

The September meeting convened at the home of Mrs. Caroline B. King, Havertown, Pennsylvania. Mrs. George Schobinger was the speaker and a most interesting illustrated synopsis of her course at Cranbrook made a delightful and inspiring talk.

Officers elected were: President, Mr. Roger Millen, who was our *first* president; Vice-Prcsident, Mrs. George Schobinger; Secretary and Treasurer, Mrs. William J. Humphrey.

The November meeting will be held at The Institute of the Pennsylvania Hospital, with Miss Kathryn Wellman and Mrs. Samar Crosby as co-hostesses.

THE SOCIETY OF CONNECTICUT CRAFTSMEN, INC., seem as usual to have been very busy and their cooperation with the Department of Education is to be much commended:

A craft sales shop has been maintained this summer at Hadlyme on the Connecticut River by a group of workers

in that vicinity under the local leadership of Mrs. Alberta Pfieffer.

The State Department of Education sponsored a course in the teaching of handcrafts at the Vinal Technical Institute of Middletown this summer. There was instruction in design, principles of education, craft traditions, with entire afternoons given to laboratory practice with various materials.

Requests are coming in for many extension courses in crafts next winter. Weaving, pottery and jewelry crafts seem to be very popular this year.

The Society of Connecticut Craftsmen is planning to supervise the publication of a directory of craftsmen giving names, locations and articles produced with directions for reaching workshops.

From the DETROIT HANDWEAVERS' GUILD comes a brief note which promises much activity during the coming winter:

The active members of the Detroit Handweavers' Guild will begin their class group work the first week in October. Before the work closed for the summer, plans were discussed for a fall sale of weaving to be held sometime before Christmas. Nothing further can be reported concerning this until after the groups have met. Anyone who sends in $3.00 becomes an Associate member, and receives a yearly subscription to Handweaving News, a monthly instruction leaflet on weaving.

The MINUTE MAN CRAFTS seem to be making a real comeback since the war:

The Minute Man Crafts are planning a Christmas Fair which will be held December 4th through the 7th at Lexington, Massachusetts. This is the first large Fair that has been attempted by Minute Man Crafts since the war. All craftsmen are cordially invited to attend this exhibit and sale which we hope will completely fill the auditorium at the Town Hall.

The members of our group are definitely producing on a scale comparable to their work before the war and have made a good showing at all of the Massachusetts Association sales that have been held during the recent years. The most recent Massachusetts Association Sale was sponsored by the Marblehead Art Association and out of the total of six hundred and some dollars of sales, Minute Man Crafts items accounted for 30 per cent.

In this news from OPPORTUNITY, INC., a new venture is described. We hope it was most successful:

Riviera Craft opened a new summer outlet at Magnolia, Massachusetts, last July. Space was given us at the Red Chevron in the Jones Block and it was interesting to see how our southern shells seem to fit into this New England Coast environment. We shall give a full report of this experiment in the February issue.

We commend this news from the ROWANTREES KIILN to our readers for it gives much food for thought. In how far can the public be reliable judges? Perhaps someone will comment on this in the next issue:

While the year round, Rowantrees potters devote most of their time to making their wheel-thrown dinner ware, it is during the winter months that they individually create new shapes and models to be presented before the wider public of summer visitors. Along in June when tourists to "Vacationland" begin to flow in to see the work going on, each potter eagerly watches the reception of his own pieces. What will the visitors think?

These vacationists from all sections of the country constitute the jury and judge. Their decisions—and after all the customer who buys is the final judge—help the potters to know which are their successes, which models to develop further, which are suitable to produce in quantity.

Of course most hand potters have the benefit of this consumer reaction but they have it day by day the year round. For seven long months of isolation, Rowantrees potters must work under their own inspiration and need of expressing themselves in their medium. They have tried to create things that satisfy their sense of the useful and beautiful. When finally the outside world pours in as it does in summer, they test their craftsmanship by what this larger world appreciates and wants.

From SOUTHERN HIGHLANDS comes news which shows intense activity and develops a pattern of education which should be of interest to all:

The Southern Highland Handicraft Guild, Inc. held their annual fall meeting at the Penland School of Handicrafts, Penland, N. C. the last of August, 1946. During the two and one-half days of the meeting these topics were taken up in detail: the production and merchandising of handicrafts, which included practical demonstrations of the production costs of weaving, the finishing of weaving, packaging and billing of weaving; and the merchandizing of crafts; a summary of the accomplishments of the Craft Education Program during the year and further possibilities of the Program; a discussion of the Wage & Hour Law as applied to crafts and the importance of design in relation to handicrafts.

Other activities included visits to the Penland workshops where working demonstrations were going on, colored movies on crafts and an inspiring talk by Mr. Howard Kester who is Head of the Penn School on St. Helena Island off the coast of South Carolina. Mr. Kester is one of the founders of the Friends of the Soil.

Following the Guild meeting the second Workshop, an activity of the Craft Education Program of the Southern Highlands, was held. This Program is sponsored jointly by the Southern Highland Handicraft Guild and Southern Highlanders, Inc. Intensive instruction was given in beginning weaving, intermediate weaving, creative weaving, design as related to crafts, metal work, jewelry, silk screen printing, recreational crafts, wood work, textile decoration, native crafts, pottery, enamelling, and stone cutting and polishing. Students were enrolled from 20 states and they represented a wide range of interests: Crippled Children's Service, Vocational Education, Agricultural Extension Service, Veteran's Rehabilitation Service, handicraft production centers and schools, social service workers and hobbyists.

Evenings were given over to craft movies, folk dancing, and a continuation of the ever-present discussions of craft problems. One of the high points of the Workshop was a visit to the emerald mine. Enthusiasm ran high the next few days when cutting and polishing samples of emerald matrix was the vogue.

Penland hospitality, lovely mountain weather and the enthusiasm of the students and teachers combined to make this second Workshop a valuable and enjoyable experience. All are looking forward to another one next year.

The members of the WOODSTOCK GUILD are always gluttons for work. No sooner does one season close than another begins:

The Woodstock Guild of Craftsmen, who close their shop for the season on October 15, begin at once to prepare for their busiest and most festive period—the annual Holiday Fair—which opens the day after Thanksgiving and continues for three weeks.

Christmas shoppers for miles around look forward to this event and new ideas and new consignors will add interest and variety to the occasion.

Merry Christmas

PALISSY

(*Continued from Page 10*)

years of age. The king felt an interest in the old man whom he regarded as an ancient servant of his mother.

"My good man," said the king, "you have been forty years in the service of the queen, my mother, or in mine; and we have suffered you to live in your own religion amidst all the executions and massacres. Now, however, I am so pressed by the Guise party and my own people that I have been compelled, in spite of myself, to imprison these two poor women and you. They are to be burnt tomorrow, and you also, if you will not be converted."

"Sire," answered Palissy, "you have said several times that you feel pity for me; but it is I who pity you who have said, 'I am compelled.' That is not speaking like a King. These girls and I, who have part in the kingdom of Heaven, we will teach you to talk royally. The Guisarts, all your people, and yourself cannot compel a potter to bow down to images of clay."

And so died Bernard Palissy the Potter, in the Bastille in the year 1589.

DELVINGS IN DESIGN PRESENTS

(*Continued from Page 32*)

the competent artist-craftsman is able to work in the practical world from suggestions of professional designers, architects, decorators, home owners.

The exhibition revealed to students and beginners in craft work the wealth of possibilities whcih lie in the simplest good design. Each could see new, unsuspected vistas in his own work and admire at the same time, the competence and precision in the work of trained, experienced artist-craftsmen.

In the final analysis the exhibition was a device for throwing a new light on the all important function of the design in craft work. Implicit in all the displays was the slogan, "The design's the thing"!

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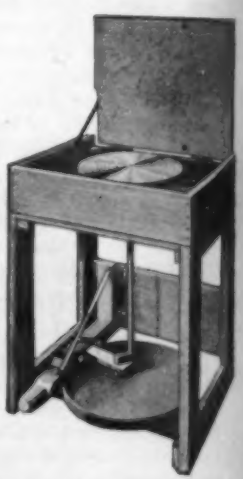

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